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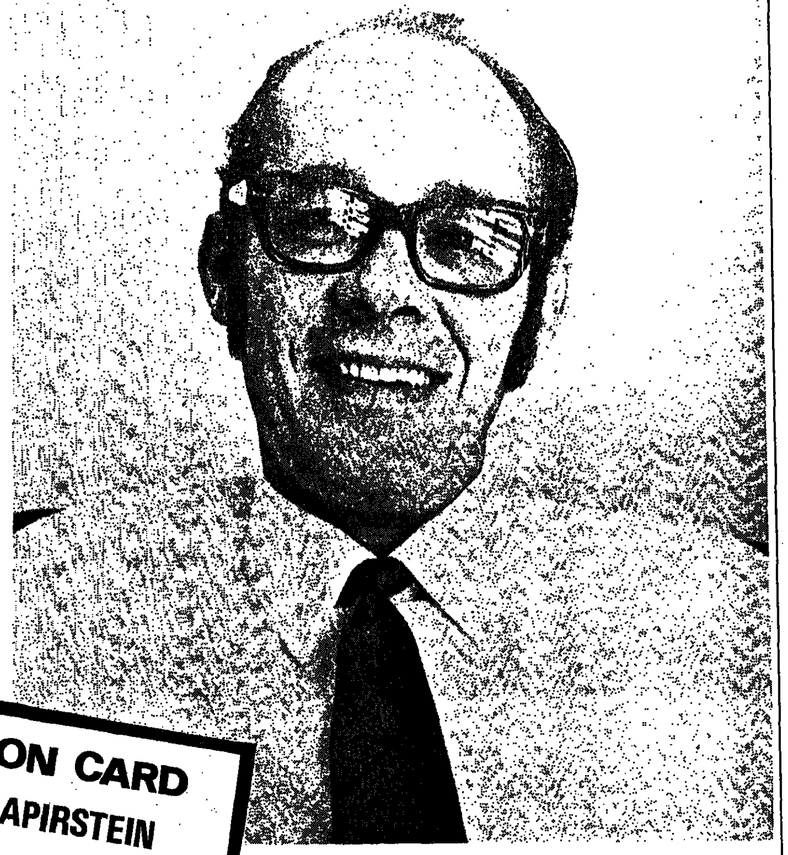
THE JERUSALEM POST WEEK-END MAGAZINE

The four visiting African heads of state flank Prime Minister Golda Meir on receiving line at the Premier's reception at the Knesset on Wednesday night. The group, at lower right of the photo, by Werner Braun, is comprised of Gen. Yakubu Gowon, the Nigerian head of state; President Ahmadu Ahidjo of Cameroun, Mrs. Meir; President Joseph Mobutu of Zaire; and President Leopold Senghor of Senegal. Marc Chagall's tapestries can be seen at upper left. Two full pages of pictures on the visitors, pages 4 and 5.

FRIDAY, NOV. 5, 1971

YAHDAV 1971



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DAHAF

Labour and profits

Parliamentary Report By Lea Ben Dor

THE members who would like to see strikes prevented are punctilious about calling it "the law to settle labour disputes"; members who are not particularly concerned over strikes call it "the anti-strike" law. The law, whatever you want to call it, an addition to the 1958 law giving legal effectiveness to labour agreements, passed its first reading on Monday after a longish debate, and more internal discussion in the party forums. It bans strikes over pay or conditions — in theory — in public services during the life of a properly signed labour contract, unless by special Histadrut dispensation. There is an escape clause to cover personal injury, such as ill-treatment of a worker or discrimination. Even before the first reading was complete one of the customs workers in Lod voiced the opinion that in case of need it would never be difficult to find a cause for taking offence.

Mr. Yitzhak Ben-Aharon, Secretary-General of the Histadrut, seemed to listen to the debate with considerable satisfaction, as he well might, for it has in effect placed the strike issue squarely in the Histadrut's lap and very greatly enhanced its power. Except that the Histadrut clause applies only to groups of organized labour and it was pointed out on all sides that there might suddenly be a considerable incentive on the part of any group of workers wishing to go on strike to leave the organization. Worse, they could use this threat to force the Histadrut to support their demands.

Mr. Uri Avneri (Ha'Olam Hazeh) told the House, with an attempt at his accustomed charisma, that the public "had never voted for this return to feudalism," which would make the workers into slaves and indentured labour. There was simply no validity to labour contracts, he argued, for it was against public policy that a man should abrogate his basic rights of freedom to work or not to work. Under the law men could be sent to prison if the penalty clauses were invoked. "You can't send half the population to prison or the warders will go on strike," he ended up, with more pathos than conviction. Like most of the speakers he directed his arguments towards Mr. Ben-Aharon, in the labour front bench, rather than to Labour Minister Almogi at the Cabinet table. There is no law to enforce democracy in the Histadrut, which is, he says, the government's instrument for controlling labour. That is not what Finance Minister Sapir would say about it, nor Mrs. Meir, either. Mr. Ben-Aharon had sought to introduce reforms in the Histadrut, Mr. Avneri continued, but he had not succeeded. In fact, he was likely to be replaced in a year or two by Mr. Almogi, originator of the anti-strike law.

Mr. Ben-Aharon (with a touch of smugness): It is not customary to reduce people in rank in this country.

* * *

DURING the preliminary period the law had been watered down by the Mapam group in the Labour Alignment to give the Histadrut the effective last word. In labour circles there is not a great deal of confidence in the efficacy of the law as it stands now. It is scarcely conceivable that strikers would really be dragged off to prison. On the other hand, there is some optimism that self-respecting groups of workers such as the teachers or nurses will accept the amended legislation as part of the general body of law and that it will have some influence in the shaming of labour disputes, and that it may in due course establish more respect for working contracts in all sections.

The really essential observation came from Mr. Reuven Arzi (Labour-Mapam), who is wholly opposed to the new law and believes that the 1958 law, which made labour contracts valid (but not enforceable) was quite enough. He says that it is nothing to do with the law that there have been so many strikes in the public services recently, but that at a time of labour shortage pay in the government services has gone up by an average of 11 per cent, compared to 20 per cent in industry and, of course, a great deal more in the building and other technical trades where the shortage of hands is most marked.

We heard Mr. Arzi defend the rights of professional struggle as the basic rights of democracy while Mr. Shostak (Free Centre) wanted to know why, if breach of contract is wrong, it is wrong only in the public services and not in industry. Meanwhile all goods are again held up at Lod airport, and one was tempted to think back a hundred years. Then it was the sacred right of the mill-owner to use his machinery as he thought fit that was the basic principle without which the whole social fabric would collapse, and the harried worker who was trying to make his voice heard. Now it is the public, uninvolved but suffering third party, that wants to be heard, the child at school, the patient in hospital, the exporter whose consignment will not reach the buyer on the promised date, even the tax-payer who does not want to have to pay port workers disproportionate salaries. The public is weak today, and certainly needs protection, like labour a century ago. The proposed cuts in the Defence estimates derive directly from the inflated costs of the public services. That should supply a wonderful field of action for Rakah.

* * *

GERMANY came up twice. Nothing is easier than to express hatred of Nazism. Foreign Minister Eban was invited to explain his interview with David Frost all over again. Had he said he was "not interested" in more Nazi criminals being caught, Messrs. S. Lorincz (Aguda) and Y. Ben Meir (N.R.P.) wanted to know. Mr. Eban (who did use this unfortunate phrase) explained that it did not do justice to either the spirit or the words of the interview. He had described the Holocaust, and he had said that countries whose laws continued to punish Nazi crimes showed a healthy and educated conscience. Writers and students of the Holocaust and organizations of victims of Nazism had congratulated him on this interview. He wound up his reply, "I am therefore entitled to believe that a sharpened feeling for the significance of the Holocaust and the rebirth, together with the need to apply the law against Nazi crimes was bestowed upon very many people during this hour (of the interview) and the satisfaction of the listeners and viewers is my satisfaction too."

There was a kind of natural continuation of this debate in the four motions for the agenda concerning the German Culture Week sponsored jointly by Aguda and Poalei Agudu, the two extreme religious factions, Mapam and Gahal. Mr. Kalman Cahane (Poalei Aguda), who is 61, said that the German Culture Week sponsored by the German Ambassador in Israel and the municipalities of Jerusalem, Tel Aviv and Haifa, was not in accordance with the principles on relations with Germany laid down 10 years ago, and even those had not been strict enough. He also reminded the House that this month it would be just 33 years since "Crystal Night," which was so called because the window panes of hundreds of Jewish-owned businesses in Germany were shattered and many Jews arrested. It was left to Mr. Moshe Baram (Labour) to reply as best he could, and the two arguments at his disposal were not very helpful. First of all, he said, the Government was not responsible. If that really meant that the Mayor of Haifa, say, would arrange for a German Culture Week to be held in the city without consulting the Foreign Ministry on this step, it would really be very strange.

The German Ambassador, Mr. Jesco von Puttkamer, has reassured us since that of course the Foreign Ministry had been fully aware of the plan for the celebration, so that the mayors cannot be charged with being out of step. (And would all three of them just happen to get out of step together?)

In that case, it does not seem very graceful or courageous on the part of the whole Government to wash its hands of the "Week." It is high time to find a formula that all can accept. There are trends in Germany today that are deeply anti-Nazi and sufficiently removed in time from the Hitler regime to be welcomed and studied in Israel by those who wish to do so. Those for whom the memories of the Hitler years are still too present cannot be asked to associate themselves with any such project. The younger generation is entitled to build its own bridges for the future. All we have to do is to make a clear distinction between Nazi criminals of the past and people in Germany today who are genuinely looking for roads to international understanding, as we do ourselves.

* * *

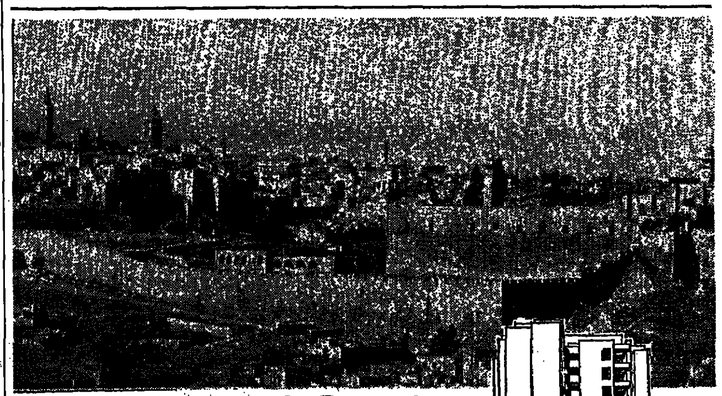
IT was distressing to see Justice Minister Shapiro get up on the rostrum and read out letters and documents and offer lengthy explanations why he had taken the action he did take in the dubious affairs of Motti Friedman and the Netivei Neft Government oil company. Dr. Moshe Sneh (Communists) had analysed the case meticulously. He asked all the questions that have been asked in the press, and a few of his own. Should a man who already owned a small private oil company have been appointed to manage the government operation of the wells at Abu Rodeis in Sinai? Dr. Sneh did not mention that in fact the Abu Rodeis wells, abandoned by the Italian operators in 1967, were got back into shape in surprisingly short time. Should Mr. Friedman, the manager of Netivei Neft, have been encouraged by Finance and Defence Ministry officials to sell the assets of his company to another company receiving government contracts from Netivei Neft itself? Obviously not.

When a government geologist, Mr. David Niv, complained formally about these dealings and massive thefts of government equipment, why had not the police been asked to investigate? This is the real $64,000 question, that being just about the excess profits Mr. Friedman made when he sold his assets to a company wanting further working contracts from him. Dr. Sneh discussed the Ben-Ze'ev report on Friedman.

Dr. Sneh: I disagree with the investigator, but the Justice Minister goes further... The investigator says "I am of the opinion that the deal (sale of the Friedman equipment) was made in good faith." The Minister of Justice, in his letter to the State Comptroller, says "In my opinion there is no reason to remove Motti Friedman from his position as Director-General of Netivei Neft." This is not what the investigator wrote, but I would concede that the Minister of Justice is entitled to his own opinion. But he prefaced his statement that there was no reason to remove him from his position with the following words "I see no reason to arrive at a conclusion different to that of Ben-Zeev." But Ben-Zeev never reached this conclusion. He wrote only that he thought that this transaction had been carried out in good faith, but did not clear him on two other complaints against him.

Now that the issue has finally reached the Comptroller, Dr. Nebenzahl, the latter has lost no time in requesting police investigation of possible criminal aspects, while the question of improper or careless administration of government assets is the Controller's own territory. The Minister's slowness to act on the issue is likely to become a major complaint, particularly in view of the fact that it was his own law

(Continued on page 19)



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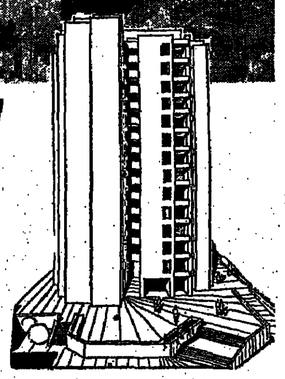

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BING-LINIAL

Overall view of the round Cabinet table at the Knesset, where the four Presidents met with Prime Minister Golda Meir and other Israeli leaders. (Emka)

FOUR VERY IMPORTANT VISITORS

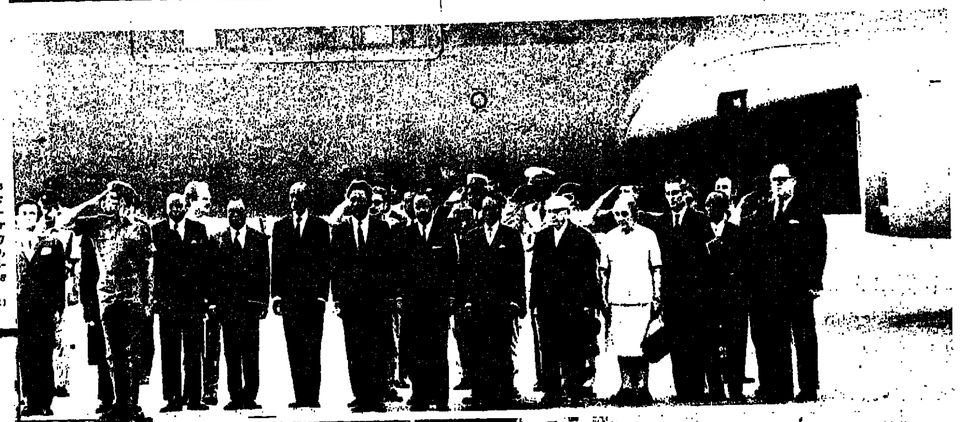
The photos on this and the following page capture some of the flavour of the visit of four African heads of state to Israel. The leaders are President Leopold Senghor of Senegal, head of the Organization of African Unity's fact-finding commission; President Ahmadu Ahidjo of Cameroun, Gen. Yakubu Gowon, the Nigerian head of state, and President Joseph Mobutu of Zaire (formerly Congo-Kinshasa).

The visiting party stands at attention before entering the Knesset building. (Tova Ben-Or)

Photographers perch on roof

Presidents Mobutu, Senghor, Ahidjo and Gowon talk with Knesset Speaker Reuven Barkatt. (Tova Ben-Or)

NIGERIA AIRWAYS



Pomp and circumstance as the Presidents arrive at Lod Airport: At right, party stands at attention during ceremonies after landing of the plane carrying Presidents Senghor and Ahidjo, and Gen. Gowon. Below, President Mobutu is greeted when his plane landed a few hours later. (Newsphot)

Right: Gen. Gowon hears some comments from Mr. Eban.

Above: Prime Minister Golda Meir, at far right, and Foreign Minister Abba Eban, left, sit down for an informal talk with the four distinguished visitors — from left Messrs. Mobutu, Senghor, Gowon and Ahidjo. (Tova Ben-Or)

Presidents Senghor and Shazar raise glasses for toast at Beit Hanasi.

Left: President Ahidjo is welcomed by Premier Meir and President Shazar.

President Mobutu and his party visited the Old City yesterday. He's shown here with the Dome of the Rock in the background.

Lebanese sheep don't seem disturbed as Israeli half-track rolls by on patrol road on the Israeli side of the border, marked by fence.

A border idyll

Not so long ago, the Lebanese border was the scene of many incidents and of much tension. On a trip along the border last week,

The Jerusalem Post's *SHALOM COHEN found a marked lack of tension and a recently restored feeling of serenity.*

A group of Lebanese men try to lift their Mercedes back onto the road.

Soldier takes a break for a cigarette at his post at Har Dov. Seen below him is Shuba village, in Lebanon. (Tova Ben-Ori)

THE group of men in Lebanon were trying to push a car up out of the gully at the side of the road. "Hey hop," we shouted in encouragement as they heaved and puffed. They were only a few paces away, and we could have lent a hand — were it not for the frontier wire fence separating us.

The Lebanese smiled, evidently appreciating the odd situation, and turned towards the fence to explain their predicament. The wire-mesh fence, which had stopped us from helping, was no barrier to conversation.

The problem of the Lebanese with their auto was a windfall for some members of our small party of press, photographers and television crews. Whirr went the cameras, capturing the tranquil autumn scene, the Lebanese group, and a shepherd passing with his flock.

The spokesman of the Lebanese group appeared to be their boss, and had come to bring an outsize tire for a farm tractor parked just in front of us. One of his workers, he explained in Arabic, was "none too clever," and let the car slip off the road. If the car had rolled a little farther, it would have bulged the border.

Without the fence, the two parallel roads — the Lebanese, an old one, the Israeli frontier road, brand new — might have been a dual causeway. Nearby, the Lebanese road is joined by another at right-angles by which, in other circumstances, we could have made a short trip to Beirut.

The Lebanese shepherd appeared more occupied with his large flock and hardly paused on seeing us. But he was no big talker. Hailed by our Arabic speaker, he motioned to his rear and remarked that the Lebanese soldiers "might not like it."

Through my binoculars, I located the Lebanese army position atop a distant knoll. An Israeli army half-track rolled by on our side of the border; the single-minded sheep paid no attention to it.

The soft autumnal sunlight enhanced the sense of tranquility of the rustic landscape. The clear visibility made the Hermon range behind us look much nearer than it was. In the other direction, beyond the fence, Lebanese villages nestled on the slopes. The scene had a certain intimacy, it seemed as though nature had failed to take notice of map demarcations. Before the fence had appeared, the terrain was even more inviting — for terrorists intent on crossing into Israel.

It also looked peaceful and idyllic from Har Dov — formerly known as Jabel Rus — the fortified position looking down on "Fatahland," which we had visited earlier. From our elevated vantage-point, the hills and valleys, dotted with clusters of Lebanese villages, did not look at all hostile. Looking south, one gets a fine view of the northern Hula Valley, with the neat green fields of the kibbutzim, set off by patchwork patterns of fishponds. To the west, one can make out the outline of the top of the gorge of the Hasbani River, and further on, the gorge of the Litani River.

The territory below the Har Dov crow's nest of a position was once a choice terrorist launching site for bombarding Israeli settlements, including Kiryat Shmona. But now, any terrorist movement below would soon be detected by watchouts of the new Har Dov position, we are told.

From this commanding spot the Lebanese village of Shuba looks like a miniature toy town. Not so long ago, it was a centre used by the terrorists. One can make out tiny specks of walking people and washing hanging out. The villagers had previously left because of trouble with the terrorists, but had returned after the terrorists were forced to move further away from the frontier. "Out there" a soldier points at the receding area of "Fatahland."

Way back on the skyline, one sees a much larger village with a large pinkish fortress standing out, quarters for the Lebanese Army. We ask a soldier in the Har Dov lookout to identify some distant point in the rich landscape tapestry, but he answers that he is more interested in the *terrain* closer and below — which to us presented very idyllic prospect. The Har Dov position is a poor relation of its counterparts at the Suez Canal branch. Underground living quarters are similar. "Been any incidents lately, yesterday?" a soldier is asked. No, none, was the bland reply.

JORDAN'S PROUD PREMIER

by Anan Safadi

WASFI e-Tel seemed proud and confident this week, as he appeared on an Amman Television programme marking the end of his *first* year as Premier of Jordan. He had good reason for his pride. His monarch has referred to the accomplishments of the past year as "the miracle": the standing of the Jordanian Army had been restored; the country had emerged from almost four years of chaos and bloody fraternal strife; the Amman Government was again the acknowledged master of the countryside.

E-Tel appeared unconcerned about the price Jordan has paid for this inner calm — the growing isolation from the rest of the Arab world, both politically and economically; the deepening estrangement of the Palestinians, who with the East Bank Beduin formed the underpinning of the Hashemite monarchy.

Of course, the Jordanian Premier never was one to seek wide popularity. In the 1950's, the outspoken e-Tel was dropped from Government service by Premier *Tawfik Abul-Huda*, who said he was "unfit for official work." He rose back from that disgrace to the Premiership, although — or perhaps because — he was not afraid to criticize the sometimes feudal government of Jordan, fellow ministers and other outside Arab leaders.

The 51-year-old e-Tel started his career as an army officer, a profession for which he was trained by the British. He left the army to become an income tax official, then joined the diplomatic service, rose to ministerial posts and finally, when King Hussein was in dire straits, became Prime Minister.

'Foolish' hopes

An advocate of drastic changes in the administration of Jordan during his early days, e-Tel admitted on television this week that he had been "foolish" to think that sweeping changes could be introduced overnight.

He was forthright in his one-man opposition to the policies and to the leadership of the late Nasser, when the Egyptian President was riding high as the "saviour" of the Arab world. E-Tel said plainly what he thought about Nasser's "pan-Arabism," which threatened the stability of regimes in several Arab countries.

E-Tel is also reported to have voiced strong criticism of the Jordanian involvement in the Six Day War, during which he was not a member of the official Amman establishment. Some Arabs say it is not clear whether e-Tel actually made these objections at the time, in 1967, or publicized them in the aftermath of the Arabs' defeat.

Few question his over-all knowledgeability, or his ability to pick out upcoming trends. Early in 1968, e-Tel warned — in a lecture in the northern town of Irbid — that the terrorists would challenge, and even attempt to unseat, the Government of King Hussein in Jordan.

Hussein's choice

King Hussein knew of all of these attributes when he called on e-Tel to become his Prime Minister. At the time, there were those who expected him to be the King's last prime minister in a crumbling kingdom — two previous cabinets including a military one had collapsed in a matter of weeks, the central government's hold over the country was shaky, and the army had been subject to constant humiliation at the hands of the terrorists. But e-Tel applied remorseless pressure on the terrorists, and reduced their legions of enthusiastic followers inside Jordan to a handful. The crackdowns he planned forced the gangs out of the country: some even preferred Israeli prison to falling into the hands of the Jordanian Army. Today, life is calm in Jordan — even along the cease-fire line, where villages are alive and humming for the first time in more than three years.

It is understandable that to the terrorists, e-Tel has become the symbol of Jordanian harshness, and that they have continually denounced him and demanded his removal. With the enthusiastic backing of the King, e-Tel *moved against the terrorists* almost from the day he took office, disregarding the various "accords" (he suspended them, but declined to say they had been broken) which gave the terrorists "freedom of action for the cause of the Palestinian revolution."

Proving his point

E-Tel has caused captured terrorist leaders to be interviewed over Jordanian news media, to justify his actions by proving the danger of the terrorist threat against Hussein. In each of these interviews, the captives have echoed the e-Tel line.

Amman television recently broadcast an "interview" with a Fatah leader, who introduced himself with the code name of "Abul-Kassem." He confirmed that the terrorist challenge to the Jordanian authorities seemed to be inevitable as early as 1968, when e-Tel's warning was voiced.

According to the analysis of Abul-Kassem, who said that he was a member of the Fatah "Revolutionary Council," the terrorist movement was then involved in a three-stage "retreat," which was to culminate in the turning of their activities against Jordan, whom they accused of blocking "*commando action*" *against Israel*.

Abul-Kassem said that the first phase of the terrorist retreat was decided in March, 1968, when Israel hammered its first massive blow on the Karameh base across the Allenby Bridge. He added that Jarameh was the most forward base the terrorists could establish in contrast to their leaders' claims about waging activity "inside the occupied land."

The second phase, he went on, was determined by the Israeli blow on the terrorist bases at Salt, where the terrorists had withdrawn to avoid Israeli retaliations.

And the third "fatal" phase occurred when the terrorists retreated to the Jordanian towns and villages, claiming that they "were protecting the masses at a time the masses were supposed to protect the revolution," Abul-Kassem said.

The Fatah leader said that while the confrontation between the authorities and the terrorists began to build up in the populated areas, "every outlaw sought refuge within the ranks of the revolution, to escape the government's justice. Thus the movement as a whole became a movement of outlaws fighting against the authorities under the pretext of the Palestine revolution." Abul-Kassem said that this was accompanied by "exaggerated propaganda about activity within the occupied land to earn the sympathy of the Arab people."

In another interview an Iraqi who belonged to the radical Popular Front for the Liberation of Palestine, said that the Arab governments "sought to promote the idea that the Arab struggle against Israel was alive in order to cover up for their defeat and impotence over that struggle."

The P.F.L.P. man said that the terrorists had their last chance to take over power in Jordan last July, when the Cairo-based Fatah Radio transmitted orders to the terrorists to launch their battle in Amman. He said the campaign was to be carried out in three stages; first, "moral blasts" which would have meant fake explosions; second, the sabotage of vital installations, and third "to widen the fighting to occupy government positions."

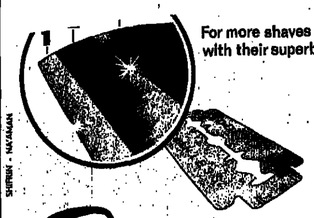
However the Fatah call "to the hawks" to strike in the Jordanian capital found no response; the "hawks" were unable to fly against the e-Tel government.

E-Tel has had things mostly his way inside Jordan so far, and he is naturally reluctant to see things change. The most recent delay of the Jeddah "mediation" talks — due to the failure of the terrorists to agree on a delegation — cannot be upsetting him. He should not be anxious to see Jordan improve relations with the other Arab states and he would have no reason to worry about the failure of the Egyptians to bring about an interim arrangement on the reopening of the Suez Canal — he has said that is an Egyptian issue, anyway.

For Wasfi e-Tel is realistic enough to realize changes mean a direct challenge to his position. He would be a convenient sacrifice if King Hussein were to decide that he wanted to make a gesture towards the terrorists, in order to please other Arabs, or if Hussein wanted to make some dramatic move to stop an interim settlement between Egypt and Israel, which would in the King's view freeze the status quo on the West Bank. Either of these circumstances would mean that Hussein no longer needed Wasfi e-Tel, and the man who saved Hussein's kingdom might find himself suddenly expendable.

Wasfi e-Tel, left, in recent broadcast interview on Amman television.

M.B – multi-bevelled



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Prof. Yuval Ne'eman, right, at installation ceremonies at Tel Aviv University last week-end, with Deputy Premier Yigal Allon and outgoing University President Dr. George S. Wise.

(Israel Sun)

Prof. Yuval Ne'eman has long experience in rationing his time. Thus, he felt he was able to accept the Presidency of Tel Aviv University, while keeping sufficient time for his scientific research. The 46-year-old physicist-university president explained how he does it to the Post's SARAH HONIG, during an automobile ride between his offices at the Ramat Aviv campus and a laboratory in Rehovot.

ADMINISTRATOR — RESEARCH PHYSICIST

New university president finds double life easy

"I HAVE been accustomed to being under strong time pressure since the age of 13," Prof. Yuval Ne'eman explained. "During my military service, I managed to work out a system which would allow me to engage in a number of occupations at the same time. Now I divide my week, setting aside several days for organizational work and others for physics. My secretaries know that people generally can't get hold of me on 'physics days'."

It was Prof. Ne'eman's first full day as president of Tel Aviv University, after his installation last week-end. It was also a "physics day." And Prof. Ne'eman was giving a good demonstration of how to utilize every minute; he had consented to being interviewed as we drove from the Tel Aviv University campus in Ramat Aviv to the Weizmann Institute in Rehovot.

Prof. Ne'eman stopped for a moment to talk about research with some of the members of the Tel Aviv University Physics and Astronomy Department, which he also heads. Then, with reporter in tow, he strode briskly out of the building and towards the car, carrying a suit jacket and tie in one hand and a full briefcase in the other. "Isn't this a pretty efficient way of doing things, being interviewed in a car?" we asked. Prof. Ne'eman said he was used to it. Sometimes, when he had a lot of paperwork to do, he would "swallow some anti-seasick pills, take pen in hand, and start writing" while being driven from one place to another. And often, he added, a "drive is one of those occasions when you can continue a discussion of physics which you'd started earlier." This was his first day on the job, he explained and he'd made an exception; we promised never to bother him again on a 'Physics Day.'

Changing lines of thought

The main problem for a scientist-university president is "having to turn your thoughts from one problem to another, radically different one. The transitions are sharp and the second in which you shut off one faucet and turn another on, diverting your attention in an entirely different direction, is a crucial one. This is all the more difficult for me now; the area in physics in which I am working demands a certain isolation and freedom from outside pressures. When you are pressed for time you can react to others' work, but you can't come up with new ideas. You have to be able to get up without worries in the morning. You get an idea while you are shaving, then develop it, without paying attention to what's going on around you. You must be able to concentrate."

Nevertheless, Prof. Ne'eman is confident that he will be able to reconcile the two worlds. After all, he had done so in the past. "I am simply going back to my practices of 1961-63, when I headed the Israel Atomic Energy Commission's Soreq Research Laboratories," he says. "I did some of my most important scientific work there. I did the same when I was in London, and in the army."

Prof. Ne'eman, then an Aluf-Mishne, went to England in 1957 to serve as military attache in the Israel Embassy and study physics at the Imperial College of Technology.

Yuval Ne'eman was a Technion student when he joined the Hagana in 1940; he managed to keep up with his studies while on active service. Five years later, he did officer's training under another soldier-turned-professor, Yigael Yadin. He was the Givati Brigade's operations officer during the Negev campaigns in the War of Independence, and later served as head of Zahal's Planning Division and as Deputy Director of Intelligence.

Prof. Ne'eman left the army in 1960 and got his Ph.D. the next year. His research resulted in some major breakthroughs in the field of elementary particles. In 1960 he put together the octet model of unitary symmetry, also known as "the eightfold way." This theoretical model was given experimental proof at the Brookhaven National Laboratory in 1964. In recent years, Prof. Ne'eman has turned part of his attention to astrophysics, and has come up with theories regarding the recently discovered quasars. He has been at Tel Aviv University since 1963.

International reputation

His international and local renown (he has been awarded a great many prizes here and abroad, including the 1969 Israel Prize) was certainly a contributing factor to his selection as successor to the dynamic Dr. George S. Wise as president of Tel Aviv University. But Prof. Ne'eman also has a wide range of academic interests aside from physics. "I am not merely concerned about my own field," he attests. "I am very much involved with the political, social and economical issues of this country. I tackled a wide range of problems at Zahal's planning division. I had around me men like Aluf Amos Horev and Tat-Aluf Eliyahu Ze'ira. We succeeded in contributing a good deal to national security — and I mean this in a context wider than that of the army alone. This was also a period when there was little planning in general in the country. We used research methods that are now quite popular in the social sciences and in business administration.

"I was always deeply interested in history as well as science. In all, there are few university departments to which I am a total alien."

Prof. Ne'eman says that he is often torn between the alternatives of "taking part in a physics seminar or, for example, sitting in on a seminar on Arab affairs. From my days back in Army Intelligence, I still keep up to date on developments in the Arab world."

Tel Aviv University administration will certainly undergo a change of character with a third-generation sabra like Prof. Ne'eman at its head (Prof. Ne'eman is a native Tel Avivian and a grandson of one of the city's founders and the pioneers of Israeli industry, Abba Ne'eman. At the age of 22, Yuval Ne'eman was already a mechanical engineer working at a family water pumps factory).

First there will be changes of emphasis. Dr. George Wise was a wizard at raising funds. Prof. Ne'eman says that he is "very bad at this," and "far better at spending the money. However, with men like Victor Carter heading the Board of Governors, I will be helped in that aspect," he feels.

There will also be a change in style. "My predecessor, Dr. Wise, employed methods which largely originated from his business background. He had a fantastic financial flair. He would also rely on intuition. I am very different," Tel Aviv University's second president says. "With me there will, of necessity, be a more planned approach. Dr. Wise could improvise and the results were great. With me, there will have to be a careful study, weighing of alternatives and a decision based on analysis. I expect to appoint someone to be in charge of planning, and to work with me in that line. As for the results, I just hope that they continue to be as good as they were with Dr. Wise."

Prof. Ne'eman is certain that the growth of the student body will not continue to be as rapid as it had been during Dr. Wise's eight years as president. "We are now closer to the saturation point. I imagine that much of the growth in the years to come will not actually take place on our campus proper. We may take part in the setting up of colleges that will be associated with the university, but will also serve the working man and greater segments of the nation's population. It is clear to me that a university must provide service. Perhaps the actual number of people that we will reach will grow, as the student population here has grown in recent years," Prof. Ne'eman muses. "But on campus itself, I suppose that we will be getting only 4,000 or 5,000 more students in the coming years. (There are now 14,000 students at Tel Aviv.) "We are opening a school of engineering for example. This means a new type of student."

Growth of campus

Tel Aviv University will also grow physically. "I expect the size of the campus to double in the coming few years," Prof. Ne'eman says. "We will be building a sort of Technion, and many of our existing schools still suffer from lack of adequate facilities. Our medical school is a case in point. When our medical experts have a centre in which they can work without the pressure of the overcrowded hospital, I am sure that they will be making great contributions to the science and we would not just read about discoveries made in the U.S. After all, medicine is a Jewish profession, even in America, and it is strange that the quantity of innovations and discoveries made here should fall below what one would expect from the concentration of Jewish doctors we have here. We have just one true medical research centre, at the Hebrew University; once we have another, on a large scale, we will begin to see results."

Prof. Ne'eman feels that Israel is "well on its way to becoming another great centre for physics, as are the Jewish communities in the U.S. and in the U.S.S.R. In both of these places we can safely say that 50 per cent of the physicists are Jews." He feels that Israel's physics community is almost at the level of the Jewish community "who are undoubtedly the first in the world, especially if you go by such are on the right road."

Prof. Ne'eman also awards high marks to Israeli biologists, particularly those engaged in molecular research, and foresees a bright future ahead for Israeli science in general, "providing that the diseases that afflict American science indeed pass us by completely, as I hope and believe they will." Prof. Ne'eman refers to the "unfortunate generation of students who went to American universities between 1964 and 1969, and graduated without having learned anything. Now they are wandering aimlessly, unable to recover the lost years. No one quite understands that madness."

Prof. Ne'eman also is dismayed by the "unofficial and unholy alliance between anti-intellectual professed haters of book learning and super-intellectuals, who together bloc scientific progress. The former blame the intellectuals, who let their students run wild, for the Vietnam defeat. These same people also get on the anti-pollution bandwagon, despite the fact that they have been among the major transgressors. Anything is a good excuse for an anti-scientific reaction. The super-intellectuals are ridden with guilt complexes by the fact that a good deal of the research funds came from the U.S. Defence Department. Its grants for pure basic science, which were given without any conditions, were a blessing and are now being cut off. If this American sneeze does not give us pneumonia, I believe that we will continue in our fine progress to make fuller use of our human potential. This is our strength. What else do we have in this country but people? I believe that we are on the right road."

Religious Affairs Minister Warhaftig greets Metropolitan Philaret of New York in Jerusalem.

'CHURCH IN EXILE' SEEKS COEXISTENCE

BY GEORGE LEONOF

Scaffolding surrounds onion domes of Convent of St. Mary Magdelene on the Mount of Olives.

THE Russian Orthodox Church Outside Russia, its activities in East Jerusalem revitalized and expanded after the Six Day War, is actively seeking to reestablish ownership over properties lost to the Soviet Government shortly after Israel's Proclamation of Independence in 1948.

Archimandrite Anthony Grabbe, chief of the Russian Ecclesiastical Mission, a lay society auxiliary to the Church, concedes that the claim raises a number of complicated problems, not the least of which is posed by the subsequent purchase of a number of the properties from the Soviets by the Israel Government. International observers in Jerusalem venture to go somewhat farther: they consider chances to be extremely slim for the "Church in exile" to recover any of its properties.

After the Six Day War, the Israel Government calmed the fears of the Church Outside Russia lest the fate of its properties in East Jerusalem and the West Bank follow the pattern of 1948. At that time, most of the personnel of the Russian convents and monasteries left Jerusalem for Jordan at the outbreak of the War of Independence. The small number of pilgrim nuns who remained had no representative authority whatever, and the Israel Government placed the holdings under the Custodian of Abandoned Property. Subsequently, the Government recognized Moscow's claim to be the lawful heir to the properties.

In 1967, however, Israel's Ministry for Religious Affairs assured the Church personnel, who remained in East Jerusalem that it would maintain the *status quo* with regard to the properties in their hands. That the Russian Orthodox Church Outside Russia took these assurances seriously is reflected in the extensive amelioration work that has begun on the various properties — all of which by 1967 had fallen into a state of neglect bordering on dilapidation. Further proof may be seen in the current visit to Israel by a top-ranking ecclesiastical group headed by the New York-based Primate of the Church, Metropolitan Philaret, and including Bishop Paul Pavloff of Stuttgart and South Germany.

The Metropolitan told *The Jerusalem Post* that the group is here on a pilgrimage and for a vacation, but added that he will also "look into the question of Church property." However, it is understood he did not raise the issue during his call last Friday on Religious Affairs Minister Dr. Zerah Warhaftig.

As for the property in East Jerusalem and the West Bank, the Metropolitan will find that it has thrived since Archimandrite Anthony arrived in 1968 to take over from the former head of the mission, Dmitri.

- The administrative headquarters of the mission in St. Alexander's Chapel in the Old City, some 100 metres from the Church of the Holy Sepulchre, its lounge decorated with portraits of czars and church dignitaries, has been extensively renovated. Known as the "Russian Excavations," it is the site of the Threshold Stone of the Judgement Gate, through which, according to tradition, Jesus was led to Golgotha.
- The convent of St. Mary Magdelene, in Gethsemane Gardens above the Church of All Nations, has been landscaped and freshened up. Its church, a jewel of stone masonry, is encased in scaffolding for a general laundering and the gilding of its shapely but peeling onion domes.
- Renovation work is under way at the Convent and Church of the Ascension, erected on the remains of Byzantine foundations. Its tower — the highest point in Jerusalem with a belfry accessible by a single spiral staircase of some 220 steep steps — commands a magnificent panoramic view of Jerusalem, the Dead Sea, and the Jordan. The Convent houses a remarkable museum, which is now to be transferred to the centrally located "Russian Excavations."

In any case, Archimandrite Anthony says, the number of daily visitors at the excavations, now averaging some 300, have made it necessary to construct a separate entrance to the building to avoid interference with routine administrative work.

- Abraham's Oak near Hebron, which had become worm-infested, has been cured with the help of Israel Ministry of Agriculture experts, and water is being piped to the Monastery and church on the site.

Other sites administered by the mission include a chapel and hermitage in Wadi Faran, by the Dead Sea, and an eight-grade school in Bethany, or Azariya village. If ambitious plans now being drafted come true, the school's pupils, who today number 80, will be able to continue their studies in the Sergius High School in New York, also run by the Church Outside Russia.

The mission has revived its traditional interest in excavation work, and is currently engaged in a dig at the site of an ancient Christian settlement near Hebron. Eight other sites have been marked for excavation, aided by pilgrims, including students, who are coming regularly.

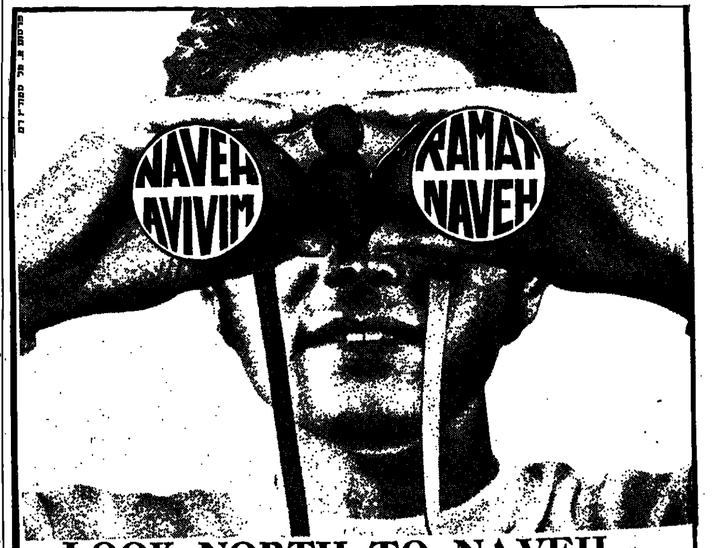
The energy with which the mission under Archimandrite Anthony is going about the work of renovation does not necessarily reflect confidence for regaining the property relinquished in Israel. Anthony bases part of his hopes, at least, on the contention that Israel's recognition of the Soviet claims was an act of political expediency, without adequate investigation of the position in international law. He notes that the Israeli Supreme Court has been known to upset Government decisions.

The mission head stresses that the Russian Orthodox Church Outside Russia is no stateless orphan. Today it is an American corporation, with headquarters in New York, established in 1950.

Nevertheless, even without the question of the properties abandoned in 1948, the Church's holdings provide a jumble of title deeds, made out originally in its own name and that of its lay society, the Ecclesiastical Mission, as well at of the Czarist regime and the Grand Duke Sergei. The latter served, in fact, as a trustee when Russo-Turkish hostility and running tensions made it expedient to have title deeds in the name of a private individual.

There is also the matter of recognition by the Greek Orthodox Patriarchate, which is the ultimate Orthodox authority in the Holy Land; this is extended to the Moscow-based church. As far as the Patriarchate is concernod, the formal status here of even Metropolitan Philaret is that of a pilgrim.

In several parts of the world, including in New York—seat of its ruling body, the Synod of Bishops — the Church Outside Russia exists side by side, as it were, with a Moscow-based mission. International observers believe that in Israel, too, it will eventually aim no higher than this form of "co-existence."



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The many Englishes of the Bible

The Talmud tells us that when the Bible was translated (by "the Seventy," into the Greek "Septuaginta" translation), the earth trembled over an area of 500 by 500 parasangs. There are various explanations of the meaning of this. Be that as it may, the scholarly and literary earths still shake everytime the Bible is translated anew into English in light of developments in the language since the King James translation was made and of developments in Bible scholarship casting new light on the meaning of numerous obscure or ambiguous words and passages. One major re-translation of recent years is that of the Jewish Publication Society of America (J.P.S.), by a team headed by Professor HARRY ORLINSKY, which has already published its translation of the Pentatouch, the Five Scrolls and Jonah. Prof. Orlinsky has since edited a book explaining how the team has been coping with the problem, "Notes on the New Translation of the Torah" (Philadelphia, J.P.S., 280 pp., $6), which is discussed here by MICHAEL FOX, Lecturer in Bible at Haifa and Beersheba Universities. To further illustrate, we bring at right identical passages from the Book of Genesis as rendered in the J.P.S. "Torah" translation, the King James version, and the Oxford-Cambridge University Press "New English Bible" (N.E.B.) of two years ago.

THERE is no gainsaying the beauty of the 1611 King James translation of the Bible or its importance in the history of English language and thought. Its phraseology helped shape the language; and its interpretation of Biblical passages, even when mistaken, imprinted itself upon theology in the English-speaking world. But it has long since been antiquated beyond the point where mere revision, even extensive revision, could hope to make it a viable translation for modern times. Benjamin Franklin complained of its obsolescence in 1770; in fact, at the time of its publication it was already rather antiquated. Its vocabulary is archaic: how many of its readers today know that "prevent" means precede, "naughtiness" means wickedness, "apparently" means clearly, "disannul" means annul, and so on; and what can "my bowels were moved for him" (Song of Songs 5:4) mean for the modern reader? Equally outdated is its literalistic method of translation, which assumes a one-to-one correspondence between Hebrew and English words and — even worse — that Hebrew syntax can, or should, be precisely mirrored in the English. (Actually, one of the stated principles of the King James was to avoid mechanical translation, but this principle was not generally followed through.) "And God saw the light that it was good" is not English syntax, not even archaic English syntax, as far as I know, but only a mirror image of the Hebrew "vayar' Elohim et haor ki tov."

Antiquarian value

Furthermore, knowledge of Hebrew and Semitics, ancient Israel, and the ancient Near East has increased so radically that a translation made in the early 17th century (which was itself a revision of older translations) can have little more than antiquarian value today. Clearly a radically new translation was necessary — one that embodied the King James' own stated principles of flexible translation in nonarchaic language, but that started from scratch and carried out these principles consistently.

All I have said would be kicking a dead horse were it not that until very recently English readers in general, and Jewish readers in particular, had little choice but to read translations that were in fact only warmed-over revisions of the King James, which cast a giant shadow over the succeeding centuries of Bible translation. Even the Revised Standard Version of 1952 was only a revision of the American Standard Version of 1901, itself a revision of the King James, and consciously strove to stay as close as possible to the Tyndale-James tradition. The editor of the 1917 Jewish Publication Society translation, Max Margolis, stated as an axiom:

> **"No translation in the English tongue... can be anything but a revision of the English Bible of 1611, itself a reviston. All attempts at modernizing the Bible English must necessarily fail. Once and for all time the revisers of 1611 fixed the model for all future undertakings ..."**

The new Jewish Publication Society translation of the Torah (1962, revised 1967) was an attempt at modernization that certainly did not fail. It holds no loyalties to older translations, but starts from the Hebrew alone, unencumbered by the errors and infelicities of older translation traditions. Its principles are the full utilization of modern and traditional knowledge, non-mechanical translation, and the insistence upon completely modern English. This translation is as good as the editor thinks it is: it embodies the highest level of modern Biblical research in natural, unambiguous, and — above all — intelligible English.

The Editor-in-Chief of this translation, Harry Orlinsky, Professor of Bible at the New York school of the Hebrew Union College — Jewish Institute of Religion, is quite certain that his translation is of epoch-making importance in the history of Bible translating, comparable to the Septuagint (the Greek translation of the 3rd and 2nd centuries B.C.E., which became decisive in Christian theology). In spite of their considerable confidence and pride, Professor Orlinsky and his team may be credited with a certain humility not found in previous committee translations. The evidence for this humility is the book under review, where Prof. Orlinsky discusses the history of Bible translation and the operating principles of the new translation (in the introduction), and presents the reasoning behind significant or interesting departures from the 1917 version. The very existence of the "Notes" indicates something that the older translations did not make clear — that translating the Bible is a highly fallible activity that rests upon human judgment and interpretation (and even guess work) which require justification, so that the reader of a translation must recognize that he is approaching the Bible through a necessarily imperfect medium.

The title of the "Notes" may give the impression that the book has value only as a justification for a specific translation. Actually, however, the "Notes" could serve as good introduction to the deeper study of Biblical Hebrew and Bible exegesis for someone with, a basic knowledge of Hebrew. It takes the reader systematically and concisely through the process of determining the exact meaning and nuance of a Biblical verse.

Significant change

An example of a significant change in translation is Genesis 12:3, where God first speaks to Abram and tells him to leave home and go to the land that He will show him. Then God promises Abram (in the 1917 translation):

> *"And I will Bless them that bless thee, and him that curseth thee will I curse, and in thee shall all the families of the earth be blessed."*

In the new translation this reads:

> *"I will bless those who bless you, And curse him that curses you, And all the families of the earth Shall bless themselves by you."*

First of all we notice that the first "and" in the verse has been eliminated. In the older translatons, which Prof. Orlinsky calls "'And'-Bibles," there was a notion that the Hebrew letter *"vav"* must always be translated by the English "and." In fact the *"vav"* has a wide range of meanings ("and," "but" "thus," "when," "then," and more), and often it is best left untranslated.

Next we notice that the "thees" and "eths" etc. have been replaced by modern forms. Since the Bible writers were not generally using archaic forms, there is no reason for the translator to archaize their writings for them.

Finally, there is the most important difference — in the closing words of the verse: "be blessed" in the old translation and "bless themselves" in the new. These words translate the Hebrew *"veniverechu."* This is a *nif'al* form that theoretically may be translated as passive (old translation) or as reflexive (new translation). The interpretation of the verb as passive is perhaps more interesting theologically, because it seems to indicate that Abram is destined to be a source of blessing for the whole world. But as Prof. Orlinsky mentions, Rashi already pointed out: "There are many Aggadic interpretations, but its plain meaning is this: A man says to his son, May you be like Abraham'." The root *brk* occurs in the reflexive *hitpa'el* in the identical context in Genesis 22:18 and 26:4 (the 1917 J.P.S. translation took the verb in 22:18 as passive and in the identical 26:4 as reflexive).

Prof. Orlinsky does not mention this, but Genesis 48:20 shows clearly what it means to "bless by": "By you shall Israel invoke blessings *(becha yevarech Yisrael)*, saying: God make you like Ephraim and Manasseh." It seems that all God means in Genesis 12:3 is that Abram will be so fortunate that his name will be used as a standard for blessing.

Another significant departure is found in Genesis 1:1: "When God began to create the heaven and the earth, etc." instead of the traditional: "In the beginning God created the heaven and the earth." The argument for the new translation utilizes (1) a reference to Rashi, who also took Genesis 11 as a temporal clause, (2) a careful analysis of the grammar of the verse and (3) a reference to the ancient Near Eastern stories of creation, nearly all of which begin with a "when" clause. This utilization of the interpretations of traditional Jewish exegetes, together with the findings of modern scholarship, characterizes the approach of the "Notes."

The "Notes" are of course open to criticism on individual points of interpretation, and no doubt scholarly criticism will influence future revisions of the translation, for this enterprise is emphatically non-dogmatic and self-critical. One grating error in the "Notes," surprising for a scholar like Prof. Orlinsky, is the constant rendering of "vayakom" ("he arose") by "vayakam." The main flaw in the "Notes" is that after the comments on Genesis, which comprise over half the book, Prof. Orlinsky seems to weary of the task and the remarks become sparse and inadequate. The difficult poems in Deuteronomy 32 and 33, for example, rate only three comments for the former and one for the latter.

Two of the greatest American Semiticists, H.L. Ginsberg and the late E.A. Speiser, were Prof. Orlinsky's co-Editors in the translation. (Ultimately the entire Bible will be translated; the Five Megillot and Jonah appeared in 1969.) The new translation is certainly one of the finest works of modern Jewish scholarship. It deserves a companion volume such as the "Notes." In fact, we would welcome a full-scale Jewish commentary on the Tora based on the exegesis that underlies this new Jewish translation.

Torah

6:1-4

WHEN men began to increase on earth and daughters were born to them, the divine beings saw how beautiful the daughters of man were, and they took as wives any they liked. Then the Lord said, "My spirit shall not shield man forever, since he is but flesh; let the days allowed him to be one hundred and twenty years." It was in those days, and later, that the Nephilim appeared on earth — after the divine beings had consorted with the daughters of man, who bore them sons. They were the heroes of old, the men of renown.

9:6

Whoever sheds the blood of
man,
By man shall his blood be
shed;
For in the image of God
Was man created.

44:10

He replied, "Although what you are proposing is right, only the one with whom it is found shall be my slave; but the rest of you shall go free."

49:10

The scepter shall not depart
from Judah,
Nor the ruler's staff from between his feet;
So that tribute shall come to
him
And the homage of peoples be
his.

King James

6:1-4

AND it came to pass, when men began to multiply on the face of the earth, and daughters were born unto them,

That the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose.

And the Lord said, My spirit shall not always strive with man, for that he also is flesh: yet his days shall be an hundred and twenty years.

There were giants in the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown.

9:6

Whoso sheddeth man's blood, by man shall his blood be shed: for in the image of God made he man.

44:10

And he said, Now also let it be according unto your words: he with whom it is found shall be my servant; and ye shall be blameless.

49:10

The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come; and unto him shall the gathering of the people be.

N.E.B.

6:1-4

WHEN mankind began to increase and to spread all over the earth and daughters were born to them, the sons of the gods saw that the daughters of men were beautiful; so they took for themselves such women as they chose. But the Lord said, "My life-giving spirit shall not remain in man for ever; he for his part is mortal flesh: he shall live for a hundred and twenty years."

In those days (and also afterwards), when the sons of the gods had intercourse with the daughters of men and got children by them the Nephilim (giants?) were on earth. They were the heroes of old, men of renown.

9:6

He that sheds the blood of a
man,
for that man his blood shall
be shed;
for in the image of God
has God made man.

44:10

He said, "Very well, then; I accept what you say. The man in whose possession it is found shall be my slave, but the rest of you shall go free."

49:10

The sceptre shall not pass
from Judah,
nor the staff from his descendants,
so long as tribute is brought
to him
and the obedience of nations
is his.

BOOKS IN REVIEW

Edited by Moshe Kohn

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NOBODY LIKES A TRANSLATION

NOBODY likes a translation. Bialik said that reading a poem in translation was like kissing a bride through a veil. Cervantes compared it to seeing only the reverse of a tapestry. Dr. Johnson was not quite sure of the man who, ignorant of the original language, resorted to such things. The hoary Italian pun ("not a translator but a traducer"), and the even older comment of St. Jerome *("Non versiones sed eversiones")* do not lend themselves to optimism on the potential of translation.

Yet, how many have appreciated the "Iliad" without knowing Greek, or innumerable poems, novels, plays or essays which stimulate a reader completely without comprehension of the original language of the author. It is foolishly easy to scorn poetry translations, a bit harder to be dissatisfied with prose. The fragility of a poem is too easily shattered by a wrong sound while a novel can survive dozens of such errors. Aware of this, translations deluge the bookstores, presenting a myriad of works from all the 70 tongues of man. The books under review serve as an inductive introduction to the modes and menaces of translation.

With much of prose, the translator (like the author) can easily remain hidden behind the work itself. The book alone carries the reader along without too much concern over mechanical accuracy of rendition. It is difficult to fault the efficacy of Joyce's "Ulysses" in Italian or of Camus in English. The problem which may arise in classical prose works as to how to render archaisms from, say, "Tristam Shandy" into contemporary German disappears when it is realized that the contemporary English reader has the same dilemma. Although this is not a happy solution, the modern reader is translating an older text from his own language in the same manner he would one from another language.

Limited interest

Often, however, a novel is too limited in time or scope to be appreciated by anyone outside of a handful of scholars and/or natives. An example of this is Giovanni Verga's "Mastro-Don Gesualdo," which was translated only once, by D.H. Lawrence, in the early 1920s; Verga (best known for "Cavalleria rusticana" and "I Malavoglia") to all but Italians who love him for early potboilers about nuns in love) wrote this 1889 study of the bourgeoisie in the Catanian dialect of Sicily. Verga studiously eliminated the person of the artist-creator in favour of an interest in the emotion presented to the reader by the "things" themselves. This early naturalism combines with a plot about the *nouveau-riche* peasant repugnant to the old aristocracy from whom he desires acceptance, to make a nearly untranslatable work. Or, if translatable, one fairly incomprehensible to a contemporary English reader. Lawrence realized this in part and thus transposed his dialect (but nothing else) to some sort of Edwardian English. Why Penguin should reissue what now reads as one of the dullest books in creation, instead of either commissioning a new translation or else ignoring the work entirely, is not at all clear. At least they should have attached a new introduction. In the original two-page introduction (here unattributed), Lawrence noted how, his prose, like Verga's, was "unliterary." Somehow Lawrence's translation is certainly not "unliterary," and just as surely is unacceptable today. *So rule No. 1* appears: pass up a half-century-old translation of a century-old work if to begin with it has been completely placed in the translator's linguistic million.

Pray Mr. Littlott (said I) now you talk of Translators, what is your method of managing them? "Sir (reply's he) those are the saddest pack of rogues in the world: In a hungry fit, they'll swear they understand all the languages in the universe: I have known one of them take down a Greek book upon my counter and cry, Ay this is Hebrew, I must read it from the latter end. By G-d I can never be sure in these fellows, for I neither understand Greek, Latin, French, nor Italian my self. But this is my way: I agree with them for ten shillings per sheet, with a proviso, that I will have their doings corrected by whom I please: so by one or other they are led at last to the true sense of an author; my judgment giving the negative to all my Translators." But how are you secure that those correctors may not impose upon you? "Why I get any civil gentleman, (especially any Scotchman) that comes into my shop, to read the original to me in English; by this I know whether my first Translator be deficient, and whether my Corrector merits his money or no."

— Alexander Pope to the Earl of Burlington, November, 1716, quoted in "On Translation," edited by Reuben A. Brower, Oxford Univ. Press, Galaxy paperback, $1.95.

* * *

"The first requisite of a translation, it seems to me, is that it should not sound like a translation. That similacrum of spontaneity can be a fascinating thing indeed." — *Marianne Moore*

* * *

"...a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel." — Walter Benjamin

* * *

"To bear, remove, or change from one place or condition to another." — Webster's 3rd International Unabridged.

* * *

A QUARTER-century, however, is not too long to render a work useless. An example of this is Stuart Hood's 1947 translation of the 1939 novel "On the Marble Cliffs" (Auf den Marmorklippen) by Ernst Juenger. Professor Steiner's recent introduction aids in supplying background and some explanation of possibly confusing temporal factors (although who now is not aware of what was happening in Europe and especially Germany in the late 1930s?). The prose is terse and episodic, much like the fairy tale or allegory form which confuses few today due to its popularity as a literary style. Through the facile words, the reader glimpses signs of the horrors, which are even more *terrifying when viewed obliquely.* The narrator and Brother Otto (probably Juenger's brother, the poet Friedrich Georg Juenger) are happy botanists (a hobby of the two Juengers) living in the shadow of the Marble Cliffs. These cliffs physically contain elements of Switzerland, Italy, and South America, just as the novel juggles time in order to assume a more generalized application as an allegory. Eventually the pastorale is destroyed by the *Oberförster* (ranger) who crushes *the realm.*

Refused to testify

Whether the book was anti-Nazi is often debated, especially as the author refused to testify during his "de-Nazification" trial. Juenger was a sort of T.E. Lawrence whose elitism rejected any ideology which would try to impress itself upon him. Yet this did not prevent him from ably serving in the German army in two wars (although he never joined the Nazi Party). Yet *the game of* "whom was he really playing with" palls next to the exquisite prose — what H. Steinhauser has called "magic realism."

"But in the spring we caroused like clowns, as is the custom of the land. We drew on motley jesters' smocks of patchwork stuff glinting like plumage, and donned the stiff beak-shaped masks. Then, with the pace of Harlequin and arms flapping like wings, we sprang into the little town where the tree of fools was set up in the old marketplace. There in the glow of torches the masked parade took place: the men went as birds, and the women masqueraded in the costly raiment of centuries gone by. They bantered us in high feigned voices that rang like the peal of a musical box, and we replied with shrill bird cries."

This novel is accessible to all who have neither avoided the fairy-allegory style as over-used now, nor knowledge of World War II. It is certainly worth reading.

* * *

CZECH Milan Kundera wrote "The Joke" in 1967 as part of the beginning of Dubcek's liberalisation. David Hamblyn and Oliver Stallybrass translated it in 1969 after the invasion, which may have lent a pessimistic undertone to the novel, but if so it is not at all evident as something added or out of place.

The story of Ludvik Jahn is told in a series of first-person narratives related alternately by Jahn and some of his acquaintances. This adds to levity, as it is noted that what one person feels important enough to recount in detail, another glosses over with a shrug. Post-war university student Jahn sent his sullen-serious girl friend a postcard while she was at the State youth camp, reading, "Optimism is the opium of the people! The healthy atmosphere stinks! Long live Trotsky! Ludvik." For this he is removed from the university and assigned to a coalmining labour detail instead of military duty, as he is not trusted with a gun. He spends several years in the camp and returns to "society" in the 1960s, ending up (as part of his job) interviewed by the wife of the man who engineered his expulsion, and deciding to seduce her in revenge. Unfortunately, she is divorcing her husband, who lives with his mistress, and melodramatically decides to love Ludvik whether she likes him or not (her attempted suicide with what turns out to be laxatives is hilarious). The author is nowhere present, and thus the translators remain hidden also. Even with the mild experiment of alternating narratives, each overlapping in time a bit, the novel is conservative and most simply a very enjoyable story.

"The Joke" is one book we are fortunate to have available in English.

Prose translation is, of course, not *all that simple.* Yet, look at the perfectly acceptable translations of Dostoevsky compared with the horrid versions of Pushkin. If the purpose of a translation is to present a work acceptable to the reader as if it were a contemporary work from his own language, the panorama presented by a novel is easier to transpose than the intensity of a poem; thus, reading a novel gives less cause to quibble over translation than a poem.

Translating poetry

Poetry is a much more complicated affair. Robert Frost felt that "poetry is what is lost in translation," while the translator Achilles Fang quotes, "tain't what a man says but wot he means that the traducer has got to bring over." This latter is a difficult proposition when form and content merge to create a whole called a poem. Then, when metre and/or rhyme is added to this, the conglomerate whole *(gestalt)* is most probably untransposable to another idiom. There are exceptions of course, such as the poetry of Edgar Allan Poe, which reads quite well in French while fairly sophomoric in English — the reason why Poe has been a major influence upon French letters since his "di-

(Continued on page 14)

MASTRO-DON GESUALDO by Giovanni Verga. Translated *from Italian by D.H. Lawrence.* Harmondsworth, Penguin. 345 pp. 8s.

ON THE MARBLE CLIFFS by Ernst Juenger. Translated from the German by Stuart Hood. Introduction by George Steiner. Harmondsworth, Penguin. 116 pp. 5s.

THE JOKE by Milan Kundera. Translated from the Czechoslovak by David Hamblyn and Oliver Stallybrass. Harmondsworth, Penguin. 304 pp. 8s.

THE SEEKER AND OTHER POEMS by Nelly Sachs. Translated from the German by Ruth and Matthew Mead and Michael Hamburger. New York, Farrar, Straus and Giroux. 399 pp. $12.50.

SIR GAWAIN AND THE GREEN KNIGHT. Anonymous. *Translated from the Middle English by Burton Raffel.* With an Introduction by Burton Raffel and an Afterword by Neil D. Isaacs. New York, Mentor. 144 pp. $0.95.

THE PARADISIO by Dante Alighieri. Translated from the Italian by John Ciardi. With an Introduction by John Freccero and notes by John Ciardi. New York, Mentor. 307 pp. $1.25.

POEM INTO POEM: World Poetry in Modern Verse Translation. Edited with an Introduction by George Steiner. Harmondsworth, Penguin. 332 pp. 10s.

Reviewed by Curtis Arnson

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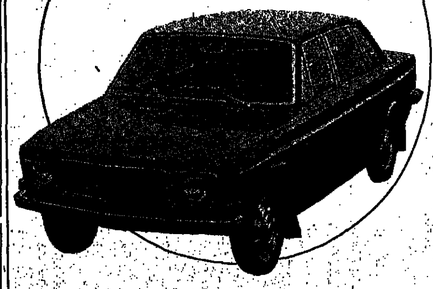

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HOW TO CRITICIZE RELIGION

Birnbaum: 'book burning'

In a review-article here on September 24—"A 'peculiar' religion, a 'peculiar' people," discussing "The Politics of Compromise: State and Religion in Israel" by ERVIN BIRNBAUM (Rutherford, New Jersey, Fairleigh Dickinson University Press), ZVI YARON (ZINGER) charged Dr. Birnbaum with treating the subject in a simplistic manner by ignoring the special nature of Jewish nationality, religion, and history. Here, Dr. Birnbaum, Associate Professor of Government at the Queenborough College of the City University of New York, charges Mr. Yaron with quoting from the book out of context and in a distorted manner, and Mr. Yaron replies.

IN 1240 one of the most sensational book-burnings took place in the city of Paris, when 24 wagonloads of Talmudic manuscripts were consigned to the flames. The *Christian world* condemned the "blasphemies" contained in the Talmud and made short shrift of it. Now, of course, just because the Talmud was burnt does not mean that it was really possessed of the devil. Such was the crude, cruel and uncivilized manner of getting rid of challengers in those days.

It is ironic, surprising and regrettable that a Jew who claims to be imbued with the significance of history in interpreting modern *developments in Israel resorts to* methods akin to Medieval Talmud-burning in an attempt to rid the religious establishment of a humble challenger, Mr. Zvi Yaron's treatment of my book is not only crude and uncivilized, but is also vicious and self-defeating. In the vitriolic adjectives, like "morally obnoxious" or "intellectually contemptible," one can easily visualize Mr. Yaron's impotent rage that robs him of all sense of objectivity in the face of a study that is sympathetic to religion but not to the religious establishment.

(*For the benefit of Mr. Yaron: The* intention is certainly not to compare the Talmud and the recently published book, but the methods applied in suppressing them. So, please, no withering criticism on this one!)

It is strange that Aloni-Rubinstein-Birnbaum are accused of being "simplicists" or of taking a "simplistic view" not less than seven times in a brief article, and of positing "an entire and once-for-all explanation for the religious question in Israel." In attacking us, Mr. Yaron generously allows that our "pettifogging is fortunately relieved by a passionate belief in the freedom and dignity of the individual." Yet, *he turns around* and attacks the "simplistic" Dr. Birnbaum by declaring that he "sees only the political bargaining; his passion for individual liberty is conspicuously absent."

Inconsistency and inner contradictions ought not be deliberately courted. Nevertheless, their presence should not be too strongly condemned, since they on occasion are part of life. But what must be strongly condemned is deliberate distortion and fabrication. Mr. Yaron states, for *instance, that "to describe the aims* of religious parties he (the author) uses the term 'theocracy', but he never explains this term. Even a cursory reading of the book reveals that the term "theocracy" is explained several times, e.g., "The religious parties, while claiming that they do not wish to establish a theocracy — a society where God's law or religious law is paramount — accept the basic premise that Israel can be considered a Jewish state only by virtue of its association with the Torah" (page 68). Mr. Yaron tells us that the author is quick "to criticize the rule that all food in the Israel Defence Forces is to be *kasher.*" Strangely, he quotes *the page (28) correctly,* making it rather plain that he chose to vilify the author by distorting the truth in a rather deliberate fashion. For the full quote reads as follows: "To the secular parties, 'freedom of conscience' entails freedom from religion's infringement upon the lives of the secular population. They militate against the imposition of kosher food in the armed forces and governmental establishments. . . . As far as the religious parties are concerned, the exact opposite holds true." In context it is unambiguously clear that the author dispassionately describes the attitudes of the secular and of the religious parties to several controversial matters.

Mr. Yaron further states that "all the parties are described as secular parties, but for the religious parties there is throughout the endearing appellation 'religious militants'." Actually, only once is the word, "militant," used to describe a religious party. ". . . the Agudat Israel is the militant Orthodox counterpart of the Mizrahi" (page 71). Similarly, the secular Ahdut Ha'avoda is described as "militant in its defense of labor interest" (page 52).

Mr. Yaron expostulates that "Dr. Birnbaum's choice use of words and definitions leads him to describe as "religious militants" both the Mizrahi leaders and the Neturei Karta." It so happens that neither of the two *are described as "militant."* The Neturei Karta are called "zealot" (page 73) or "fanatical" (page 275) and Mizrahi is simply not called militant. When the phrase "religious militants" is used twice in the book, it clearly designates in its context a religious activist and is not connected to any party, institution, or organization.

Mr. Yaron contends that "the whole question of religion in Israel is, according to him (the author), contained in the 15 per cent of the electorate who vote for the religious parties, and the power that these parties exercise is due to the fact that the religious leaders have become 'consummate tacticians of coalition politics'." Mr. Yaron conveniently overlooks that statement in the book that "neither the key role of the religious parties in the machinery of government, nor the inheritance from the past, could fully explain the grudging submissiveness of 85 *per cent of the Jewish* population to a system of laws that it does not seem to consider in harmony with the outlook of modern man. A thoroughgoing study of the religious problem in Israel would have to assess the feelings and attitudes of the population that contribute to the creation of a climate of religious acceptance or rejection. An examination and analysis of such intangibles are beyond the scope of this inquiry, but the presence of emotional and psychological factors must, nevertheless, be duly noted and their impact be taken into consideration" (page 269). The book then duly proceeds to a brief examination of those factors and to the exploration of possible reform of religious law (page 287).

What is really regrettable, however, is the total confusion in the reviewer's mind of the subject reviewed. He would take a chicken and say: it must be a hen — and then go ahead and rip it apart for not being a hen. On the one hand, he recognizes that my book wishes to deal precisely with what the title indicates: "a study of the bargaining power of minority parties and the compromises arising out of this bargaining." Yet, though even a semi-intelligent student would know the vastness of the subject and the selectivity that needs to be exercised — he turns around and tells us that the book should deal with "history, beliefs and the texture of life of the Jewish People," with the "interlocking connections with the Jewish past and the Jewish Diaspora" and "the baffling irrationality of the new anti-Semitism with its modern slogans and Medieval obscurantism and the undeniably Zionist character of the national revival and the *return to Eretz Yisrael as a Jewish* national homeland."

Since *my book* intends to deal with religion in politics, and the reader is forewarned of that, the author used all his self-restraint *not* to allow himself more than the absolutely necessary side incursions into the realm of moralizing, philosophizing or opinionating. Thus, if the subject "Who is a Jew?" is tackled in one terse chapter strictly from the point of view of its place in the political process, it is simply because volumes would have been needed to handle it in its multifarious aspects — and that was not the objective of the study.

Why can't the Jewish religious establishment — for the sake of the Jewish People — assume a posture of reconciliation, so as to remove the fear that, but for the Arab threat, the *Kulturkampf* would rip our *people apart in its own homeland?*

Zvi Yaron: 'Creative religious tolerance'

WHAT is the meaning of Dr. Birnbaum's astounding Talmud-burning analogy? Is it intended perhaps as a backhanded compliment to book reviews published in *The Jerusalem Post?*

I find it rather strange to have myself described as a person filled with impotent rage when faced with criticism of the religious establishment. Since I have frequently minced no words (in *The Jerusalem Post* and elsewhere) in criticizing Israel's religious establishment and the religious parties, it would be pointless to reiterate the obvious — that a criticism of the simplistic view of the religion-state problem in Israel by no means implies a defence of Israel's religious establishment.

Politicians engaged in party polemics may be forgiven for defining theocracy *in a pejorative sense* as a system of government opposed to democracy. But political scientists should be expected to explain terms with more precision. Dr. Birnbaum writes in his book (page 20), "The demands of the religious parties that Jewish religious law become the law of the state has threatened to replace democracy with theocracy." This view is borne out in all the instances where theocracy is mentioned in his book. Page 68 he quotes in his letter. To this should be added pages 288 and 303-304. But, surely, this cannot pass as an objective definition. Religious law can be denounced by its opponents, but a political scientist cannot describe it as a threat to democracy without offering evidence for his assertion (page 303) that the religious parties manipulate "the very freedom guaranteed by the system they would replace by theocracy." Perhaps the author has discovered such evidence; but it is not available in his book. A close analysis of the position of the religious parties would show that the theocracy-democracy dichotomy is undoubtedly false in regard to the National Religious Party with its Mizrahi ideology, and is not even unqualifiedly correct in the case of the Aguda. The only faction in Israeli politics that would fit this description would be the Neturei Karta extremists.

But, then, one of the glaring weaknesses of the simplistic view is that it ignores distinctions. Dr. Birnbaum's protestation to the contrary, it is a fact that he uses the term "religious militants" to describe *all* religious parties. This is unequivocally indicated by the context *in which this designation* is used, for example, on pages 27, 116 and 222. The term is applied ambiguously on page 288 to the extremists in Jerusalem's Me'ah She'arim quarter and *all the* religious parties. The activities of the religious parties are described as "extortionist" and "predatory" (page 285) and as "aggressive manipulations" (289). Dr. Birnbaum has also helpfully provided in his book an explanatory note on his use of "militant" (page 25, note 1): "The designation 'militant' is occasionally applied to parties who have shown greater than usual zeal and aggressiveness in their attitude, pronouncements, or actions toward the attainment of their partisan objectives."

This is not the only instance of a baffling denial in the face of the book's own verifiable evidence. Take *the case of the rule that all food* in the Israel Defence Forces must be *kasher.* Twice (on page 28 and on page 88) this rule is mentioned as one of numerous examples in which the religious parties have coerced religious laws upon the majority. All these laws are severely castigated in both instances where the kasher-food-for-soldiers rule is mentioned. The author now expresses his shock because I did not realise that, unlike the other laws, his kasher-food-for-soldiers discussion was intended to be a "dispassionate" description of the pros and cons of the issue!

Now, this surprising departure from the context of these passages of course *raises a new question.* Did any of the secular parties in fact oppose the kasher-food-for-soldiers rule? Dr. Birnbaum offers in his book not a shred of evidence for this assertion. I cannot remember ever having read or heard of any party's opposition to this rule (unless Dr. Birnbaum had the Ha'olam Hazeh "militants" in mind.)

The Time-Harris poll found that 72 per cent of Israelis were in favour of "the present system serving only kasher food to Israel's armed forces" ("Time" magazine, April 12, 1971).

Even if the "Who is a Jew" controversy is discussed in this book from a purely political point *of view, there is no excuse for dismissing* the issue as being nothing else but a struggle for political power, as Dr. Birnbaum does on pages 187-188. Although the political aspects are of great importance, it is ludicrous to suggest that "the real meaning behind the crisis" is to be found in the realm of power politics. The exclusive preoccupation with this aspect of the problem is at the root of its utter distortion. There is no mention of the scholarly literature on the subject. Even the replies of the Jewish sages on this issue, which had an important impact in 1958, are dismissed in six lines (on page 189) and the author curiously omits to mention that it was Prime Minister Ben-Gurion who sought the advice of the Jewish sages in Israel and the Diaspora.

Dr. Birnbaum's argument for *mutual tolerance in religious issues* should certainly be upheld with the utmost determination. I would go further and urge that it is not sufficient to abstain from strife. We should promote what I would call creative religious tolerance, as it was preached by the late Chief Rabbi Kook. But surely tolerance ought to be equally practised by people who oppose religion. Now, when the author discusses the issue of religious education for children of religious parents (on pages 120-126, 149, 153, 162-163, 245) his passion for liberty is conspicuously absent. In discussing what ought to be regarded by democrats as elementary liberty — namely, that *religious parents should be able to* give their children a religious education — the book provides all the facts of the political bargaining but not a hint of criticism that would indicate that the secular parties' opposition to religious education was a shameful failure to practise their own professed dedication to religious freedom.

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'Poetry is what is lost in translation'

(Continued from page 12)

covery" by Baudelaire, and is often ignored by English-speaking *litterateurs*.

A simple example of his difficulty is the popular opening phrase of the "*Aeneid*": "*Arma virumque cano.*" Each syllable is pronounced and the metre is usually scanned "uu-uu." The sentence structure (reading literally "arms man-and I sing") is regular in Latin and not inverted as the English reader sees it. Yet "I sing of arms and man" is flat. Trying "Of arms and the man I sing" (the article is permissible in this context) gives a satisfactory metre but is awkward in English. The latter sounds better to the English reader weaned on romanticized Victorian classics. The simple "I sing of arms and the man" is both good English and a good declarative to match the original. With this problem appearing with just three words, try to imagine translating the whole. Yet it is done every day, as is testified by just the following few of the numerous poetry translations available weekly.

* * *

MOST important is the beautiful edition of Nelly Sachs in German and facing English, "The Seeker and Other Poems." This is the culmination of the bi-lingual complete works which began with the 1967 publication of "O the Chimneys." This volume presents the long poem "The Seeker," the untranslated poems from the six volumes collected in the earlier book, and part IV of "Glowing Enigmas." The competent team of Ruth and Matthew Mead translated all but the latter section, done by Michael Hamburger, who is by far the dean of successful translators from the German — enough so that at least one reviewer criticized Hamburger's own volume of poetry ("Weather and Season") as being so overly influenced by his translations that no originality was evident. This volume is an attractive presentation of one of the few Nobel Prize laureates of recent decades who earned the recognition granted her in 1966, four years before her death at age 79. Even these poems, considered minor to the ones translated earlier, manage to ignore the facade of civilization and render the nightmare:

Music in the ears of the dying —
When the rolling drum of earth takes the field soft as a dying storm—
when the singing desire of flying suns,
the secrets of meaningless planets and the wandering voice of the moon after death
flow into the ears of the dying, filling vessels of melody in the emaciated dust.

Dust, which stands open to blissful encounter;
Dust, that lets its being ascend,
Being, that mingles in the talk of angels and lovers —
and is helping perhaps
to ignite anew
a dark sun —
for everything dies in the same way:
star and apple tree
and after midnight
only kith and kin speak —

In another poem, English is unable to convey the sounds of "*Leise, leise,/ während die Würmer/die Gestirne der Augäpfel verzehren?*" The equivalent given is "*Gently, gently,/while the worms/devour the constellations of the eyeballs?*" But nothing better in English comes to mind, and the facing text gives the reader who does not know German the original sounds for cases such as this, admittedly rare in this volume. It is tempting to quote almost every poem in the book.

Volumes such as this make us grateful that the glum attacks on translation have not kept away such able people as the Meads and Hamburger.

* * *

ANOTHER recent fortunate translation is Prof. Burton Raffel's version of "Sir Gawain and the Green Knight." The anonymous Middle-English poet had the misfortune of writing in the dialect which didn't become standard, unlike Chaucer's Southeast Midland London dialect. As a result, like the 15th-century Scots poets, the Gawain poem fell into oblivion, was "rescued" in 1839, and has been dissertated upon ever since. Prof. Raffel, himself a poet, was not afraid to modernize some of the rhetorical devices, such as the "bob" which is "written — after a gap — at the end of the last long line of a strophe" to give emphasis and effect. At times the translator made the "bob" a part of the preceding line of narrative and then carried it over, which may actually have been the poet's intention. In other places, Prof. Raffel rearranged segments of the poetry to recapture what was probably the original effect upon the Middle-English audience. There are little items which could be quibbled over such as the effect of certain rearrangements, but this is one epic that is never dull, and has an incredible depth of characterization.

This edition, with the well-done commentaries (Raffel's Introduction is datelined "Netanya-Haifa"), snidely annotated bibliography, and by far the best extant Gawain version, is well worth having. The major drawback is that the Middle-English is not on facing pages, but the original text is fairly readily available in several versions.

* * *

SINCE a major Dante Alighieri anniversary occurs this autumn, the first or last volumes of "The Divine Comedy" are sneaking out of the university and commercial publishers' nests. The most ambitious and promising will be the six-volume Bollingen (Princeton University Press) series appearing between prose line-by-line translation. Volume 1 and 2, on the "Inferno," are due momentarily. Volume 1 is the 388-page Petrocchi text with Prof. Charles Singleton's facing English prose line-by-line translation. Volume 2 is a 699-page study of the background and source material, giving excerpts from the sources. Each of the last two books will appear in a similar format. But more accessible (and not costing $75 for the set) is the final section of John Ciardi's translation of "The Paradisio."

The notes explain any changes from the original, along with Ciardi's justification of the alteration, such as instances of forced rhyme which in English does not reduplicate the literal Italian. In the notes, Ciardi gives the original and a literal translation. The superficially scholarly comments do manage to provide enough background to glimpse intentions and often his meanings. Ciardi also provides the poet with a "persona" evident in the original and lacking in many translations, especially some of the prose versions. If at all possible, this should join the Bollingen series Dante to provide both a literal-scholarly and a good creative translation. If not, going to Dante through Ciardi is worth while: it is certainly more readable than a prose rendition.

* * *

IN 1966 Penguin produced "The Penguin Book of Modern Verse Translation." Recently, the volume called "Poem into Poem" duplicated this exactly, including introduction, with only small copyright legend noting the earlier edition. This scandalous attempt at moneymaking (probably successful), along with the overbearing presence of George Steiner, would be enough to keep one away from this book. But the content justifies this opinion, so that no one need feel guilty for avoiding it due to just the first two reasons. It is a flimsy attempt to present "arty" translations into English, beginning with William Gladstone's few lines of Horace and ending with George Macbeth and a poem of Francis Ponge.

Like other Penguin anthologies, it is arranged in chronological order, but according to translator's birthdate and not poet's. It would have been more effective to place poems together by original language or original date, and it would have been interesting to present a few translations of the same work from different eras. But that would have taken more effort than went into this volume. There are, of course, some excellent poems done by excellent translators. But need one buy this to read emasculated selections of translations by Pound or Waley or Lattimore or Hamburger when the original volumes of translations are as readily and inexpensively available?

This paperback is useful as a source of easy-to-find short, catchy poetic quotes to epigraph papers, speeches, or newspaper articles with; otherwise forget it.

* * *

DUDLEY Fitts once commented that the only perfect translation would be that of a good poet, presented snippet by snippet surrounded in a sea of commentary — literal translation, etymologies, culture notes, etc.—in what would look like a page out of a Mishna edition. Yet even this, if possible, would be self-defeating. A translation must speak to the people it is written for, and not become embalmed like an original work—for it is not written along with the original but is a presentation of a text for a certain audience (according to language) in a certain era. Some translations have a value of their own centuries after being written. Each age has produced at least one masterful edition of Homer — see George Chapman, Pope, and Richmond Lattimore. Yet of all these, Chapman probably produced the only work worthy of being read by later generations, but as Chapman's Homer, an original work by George Chapman, and not as a valid Homer. Pope's couplets tire in the long epic and the Lattimore is too recent to be able to judge in such a light (although it is by far the best "edition for our age").

Translators adjust

Translators realize this and adjust accordingly. Within 10 years, Michael Hamburger printed in two different anthologies a translation of a poem by Georg Trakl in which the second version is a refinement of the first. Not major changes but note the refinement at the beginning of "Grodek" — from "At nightfall the autumn woods cry out" to "In the evening the..." Minor preposition changes make the second version both more accurate and more sensitive. There are many more examples of this, suggesting that perhaps translation should be issued in loose-leaf binders with the translator asked to revise at least once a decade. The least we can have is a translation presented with facing original text so that the reader can judge some of the sounds and work patterns for himself. Preferably a direct prose translation should be included (as John Cohen and others have done for Penguin), but at times this misleads more than aids the reader.

Nor is the problem settled with that. Culture differences manage to seriously complicate the picture. This is no place for detail, but an example will help to define this unanswerable question (my thanks to Jerusalem's poet T. Carmi for the example). In Carmi's poem, "Pulhan Ho'aviv" פולחן האביב (Rites of Spring), the closing image is of a lizard whose one eye is *sharav* and the other *sagrir* — a cold rain.

סגריר To a city-bred reader, this is a nice image tending towards the banal. Yet as Carmi pointed out, this refers to a type of lizard found in Israel whose eyes stalk out from the body somewhat, seeming to be unconnected to each other. The very physical presence of such a lizard not only clarifies the poem's image but also removes the charge of banality. But, how translate this for a city reader? As a simple example, this could probably stand as is, perhaps with a note added explaining this lizard exists other than in the poet's mind or "Bestiary." Perhaps the city reader would better understand if the image were translated as a common type of black goldfish with similarly stalked eyes. Certainly more have seen the fish than the lizard. If done in this way, is the translation that of the original poem, or would it be like one of Robert Lowell's "imitations" — poems based on texts, occasionally touching upon the base, which are more Lowell than base.

And this is a very simple example of the problem. The reader interested in exploring this further should peruse the essays by translators and theorists presented in the excellent anthology edited by Reuben A. Brower, 'On Translation' (Oxford University Press, Galaxy paperback, 1966, 296 pp., $1.95).

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GALLERY GUIDE

JERUSALEM

Israel Museum

Paris and Palestine; Henri Matisse, Prints and Drawings; 12 lithographs by Ceri Richards for Six Poems by Dylan Thomas; 130 Bronze Maquettes by Jacques Lipschitz; Ivan Schwebel: Artist in Studio; Athens—Its Golden Age (Youth Wing); Silver treasure of the 8th century B.C.E. (Rockefeller).

THE INTERNATIONAL CULTURAL CENTRE FOR YOUTH — Work by elementary school art teachers. Although the paintings are generally amateurish, there are several technically competent pieces that could be developed into interesting work.

GALLERY M—Yitzhak Greenfield exhibits a pleasant, nicely-handled collection of work.

ARIK KILEMNIK, YEHEZKIEL YARDENI — Works by Jerusalem and Haifa painters. (Artists' House). Opens Saturday, 11 a.m., till Nov. 24.

'MY CHOICE'—Selected works from artists' collections, chosen by the artists. (Artists' House). Opens Saturday, 11 a.m., till Nov. 24.

CECIL—Paintings. (Engel Gallery, 13 Shlomzion Hamalka St.). Till Nov. 15.

HELEN LAMBERT—Recent paintings by an American artist. (Gallery M, near Beit Agron). Opens Monday, till Nov. 22.

RUTH LEWIN — Recent paintings, the most interesting of which are the nudes handled like landscapes and the landscapes that are like sections of nude physiognomy. (Engel Gallery, Shlomzion Hamalka).

ZIVA LIEBLICH: 'Photo-painting,' Dvora Shocken Gallery, Tel Aviv.

TEL AVIV

TEL AVIV MUSEUM — Drawings, lithographs, woodcuts and sculptures by Kaethe Kollwitz, the eminent German expressionalist. Opens on Monday at Helena Rubinstein Pavilion. Other continuing exhibitions at the new building on Sderot Shaul Hamelech: Israeli Painting and Sculpture, "Art and Science" (with accompanying films in the small auditorium).

'PAINTERLY ABSTRACTION' — This should have been an important exhibition but it isn't. For nearly 15 years, roughly between 1950 and 1965, lyric and expressionist abstraction was the central orientation in Israeli painting. Among its practitioners were some of the country's best artists, many of whom still continue to produce works of undiminished excellence, and it seems certain that the effects of that period in Israeli art will be indelible and far-reaching. It established precedents in freedom of expression and in standards of achievement (the best of Zaritsky, Streichman and Stematsky, for instance, easily holds its own in quality comparisons with the most important U.S. and French painters who have worked in similar directions) that already extend beyond narrow scholastic confines. But despite the astounding vigour of its major figures, this movement in painting has run its course and belongs to history. It deserves nothing less than a major museum summing-up, backed up by careful research and collating. There is not a poor work in the show but its modest scale, its dearth of truly major works and the absence of several important artists, somehow lend the show a note of faded glory.

But the show is the first in a year-long series intended to spotlight separate art orientations and, other considerations aside, it is both educational and satisfying. Mainly through the medium of the pulsating brushstroke which the invitation note (written by Rafi Lavie) describes as a "seismograph which charts the events taking place within the artist," the paintings reflect a broad range of temperaments and moods in a manner more direct and palpable than was ever known before abstract expressionism, tachisme and lyric abstraction appeared on the international art scene (and elevated the United States to the rank of a major art power) just after World War Two. The participating painters: Shimon Avni, Arieh Azene, Hayuta Bahat, Moshe Kupferman, Lea Nikel, Avigdor Stematsky and Yosef Zaritzky. The sculpture of the same period also tended to a painterly ad lib approach and was particularly keen on expressive textures and materials. Yehiel Shemi, whose welded scrap-iron sculptures best typified the three-dimensional versions of abstract expressionist values, is represented by two recent works which, while retaining a certain "hand-made" quality of cutting and deployment of elements, is clean-cut and angular and therefore truly belongs to the post-painterly era. Very much the same might be said of the sculptures of Dov Feigin, though they retain a clearer note of lyricism. (Artists Pavilion, 9 Alharizi). (R.B.)

ZIVA LIEBLICH — A curious interaction of figures and abstract machine-made forms takes place in these black and white paintings. The figures are distorted, the forms hover somewhere between opaque solidity and glassy transparency. Though there are always figures, usually of beautiful women, the works are abstract and the figures are meant to be read as organic forms as opposed to the inert geometric ones. Two or three smaller works feature a figure reaching out of a cage-like formation. Textures and values range through Ben Gay dots and smooth spraying. The technique is complex, involving photography, projection of images on various solid objects in order to obtain the warped forms and the compositions, silkscreen printing on the surface of the paintings (cloth on plywood) and, sometimes, actual photographic printing on the emulsion-treated surface. But it seems worth the trouble because many of these works are as beautiful as they are strange and it is not likely that they would have crystallized in this way by other methods. (Dvora Schocken Gallery, 59 Hovevei Zion). (R.B.)

JOSEF JACOB — New works and a change of techniques and materials have resulted in one or more styles that are new for this artist. His past textured topographies linger on here and there in the folds of darkly powdered cloth to emphasize their plasticity and inside an aperture cut into the cloth of one work. Several of the cloth works, with their leather thong stitches and stained surfaces, are handled with a sure aesthetic sense which suggests not experimentation but matured integration of these materials and techniques which actually are not new. In one work he transforms, before one's very eyes, an angry doodle-like drawing of lines into a three-dimensional one of string. In other works he obtains a bizarre subtlety with the ends of strings protruding through the canvas. The few geometric low reliefs tend to be banal but most of this show is rich enough in non-conventional finds to wonder — once again — why this artist is not attracting more attention. (Dugith Gallery, Frishman St.). (R.B.)

AN ISRAELI'S NEW YORK — A confrontation with New York and its contradictions by Israeli photographer Yona Zaloscer. (U.S. Cultural Centre, 71a Hayarkon).

YITZHAK YAMIN — Drawings and tempera paintings of figures. (Bergman Gallery, 97 Ben Yehuda).

AMIRAM TAMARI — Paintings and coloured sculpture. RAMAT GAN (Municipal Museum).

MICHA ULLMAN — Super-subtle prints and drawings in which segments of lyric landscape are strained through hair-thin grids or which change shape simply by having parallelograms superimposed on them. (Mabat Gallery, Gordon St.).

HANNAH LEVY — Animated abstractions and formalized figure and landscape descriptions by important Safad artist. (Leivik House Art Gallery, 30 Dov Hoz).

MOSHE PRUPES — Tempera paintings on the general theme of "The Woman and The Century," comprised of nudes and semi-transparent geometric forms. (Bar Kochba Gallery, 42 Bar Kochba).

BENJAMIN LEVY — Young Israeli artist who in recent years has exhibited extensively in the U.S., shows figurative etchings in Tel Aviv's only gallery devoted exclusively to graphics. (Graphic Art Gallery, 24 Gordon).

YORKO SKOTINOS — Young Cypriot painter whose prominence has led to his representing his country in the bi-annuals of Paris and Venice, exhibits paintings that have been described as "lyrical, Baroque and surrealist." (Lim Gallery, Rehov Ben Yehuda).

JULES PERAHIM — Recent fantasy paintings — this time on ceramics — and drawings. ("119" Gallery, 119 Sderot Rothschild).

TZIPPORA BONEN — Non-abstract oil paintings by artist who studied in Mexico and Tel Aviv. First show in Israel. (Chemerinsky Gallery, 36 Gordon).

RUTH HAUSER — First show by young (born 1948) Jerusalem painter of figures and scenes. (Katz-Idan Gallery, 19 Frishman).

HAIM FRANK — First one-man show by 62-year-old painter who studied painting and architecture in his youth in Czechoslovakia and Estonia and more recently in Tel Aviv. Watercolours and drawings of landscapes and Tel Aviv. (220 Gallery, 230 Ben Yehuda).

ELISABETH SCHIRMER — Imaginative descriptive paintings of sights and scenes in several countries, in complex glazing technique resembling etching, by West German artist. (Z.O.A. House).

RAEM (HEINI) GOLDAN — Mosaics, reliefs, functional sculpture and decorative graphics. Show is under the patronage of "AKIM" — Association for Rehabilitation of the Mentally Handicapped. (Beit Bnei Brith, 10 Kaplan).

A NEW GALLERY — Fantasy paintings by Moshe Shamir installed in antique furniture and frames, open new gallery in hotel. The artist is the gallery director. BAT YAM (Panorama Hotel Art Gallery, 51 Hanasi'im).

MARGALIT ZOMER — Abstract texture monotypes, landscape drawings and works in mixed media. PETAH TIKVA (Yad Lebanim Memorial Museum).

JOCHANAN BEN-JACOB — Sculptures in wood by member of Kibbutz Hazorea. (Old Jaffa Art Gallery).

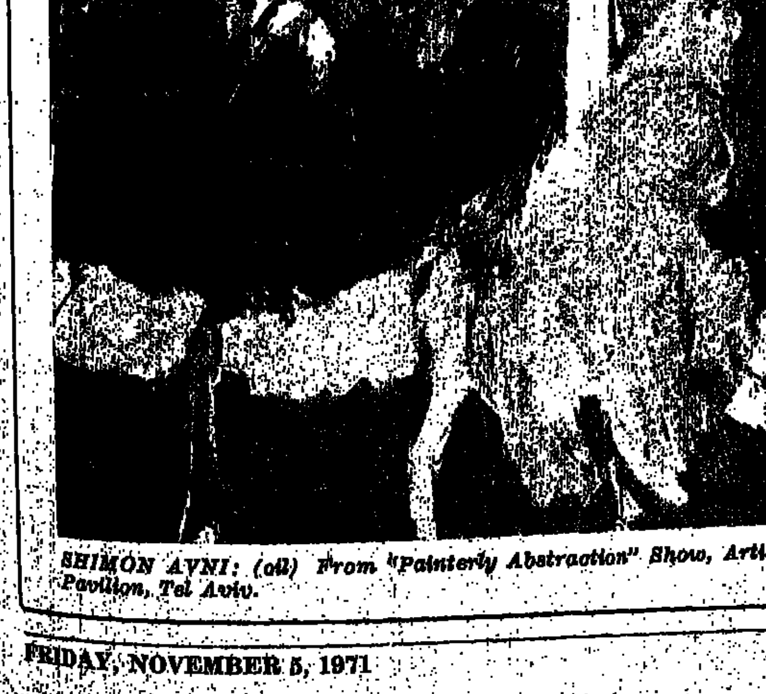
NEW U.S. PRINTS — The emphasis is on new contemporary techniques and there are many. (U.S. Cultural Centre, Hayarkon St.).

LYDIA ZAVADSKY — Ceramic sculptures by sophisticated practitioner. RAMAT AVIV (Ceramics Museum, Ha'aretz Museum Complex).

LOTAN — Colourful abstracted scenes and — for the first time — sculptures, that are rough generalizations of figures. OLD JAFFA (Old Jaffa Gallery).

NON-ABSTRACT COLLECTION — Paintings and sculpture by prominent Israeli and French-Jewish artists. (Hadassah Klatchkin Gallery, Frug St.).

WORKS ON PAPER — Selection of paintings, prints and drawings by Israeli artists of diverse artistic denominations but with strong accent on the newer trends. (Gordon Gallery, Gordon St.).



SHIMON AVNI: (oil) From "Painterly Abstraction" Show, Artists Pavilion, Tel Aviv.

HAIFA

ELIAHU SPINRAD — His drawings show progress in a liberal addition of watercolour and, at times, a more plastic composition. He again exhibits his urban scapes, best when opposing two blocks of houses and recessing for partial perspective (the black and white "Urbanism" and the yellow and pink 37). Still more important is his venture into a wider choice of subjects. He now introduces buildings at a water edge, of which "Near Jaffa," sloping down to the sea, is a first-class example. These new subjects vary considerably, e.g. the organized mass of a freighter ("Anchored Ship"), the rhythm formed by cock and hen ("Courting"), and a correctly bright impressionism for "Sun Light," 18. Spinrad also presents small etchings, not bad but too dependent on the colour either of the background or the paper, a point successfully avoided in the two red abstracts and, naturally, in the black and white horse. (Beit Hagefen). Till November 17. (H.)

ROSA FEIGE. — Pastels, watercolours and oils. (Beit Abba Khoushy). Opening Saturday, November 6, 7 p.m.

JAPANESE CERAMICS — The Japanese potters come into their own in items of exquisite daintiness, reminding us of their netsuke and are artistically related to kleinplastik. The small licence containers, boxes with detachable lids, are shaped into egg-plants, a porcelain landscape in blue, geometric forms, a temple servant, Hotei the corpulent god known from so many happy prints, etc. (Tikotin Museum of Japanese Art). (H.)

REUVEN RUBIN. — Drawings, watercolours, gouaches (1924-71) and 12 lithographs "The Story of King David." Rubin, who opened the transition from Lilien and Abel Pann to Israel's picturesque actuality, must be credited with a consistent loyalty to subject during his entire career, years in which the current of Israeli painting has gone largely against it. Basically, Rubin has concentrated on the drawing, at its best in unadorned ink, say, the sparse "Fisherman" and, at a later date, "Biblical Vision." (Goldman's Gallery). Till November 9.

Caesarea

DAVID SHTANSKY (the late). — Oils and gouaches. (Modern Gallery). Opening Saturday, November 6, 8.30 p.m.

Ashdot Ya'acov (Meuhad)

ISRAELI PAINTERS. — From the Museum's collection. (Uri & Rami Museum).

LIOR ROTH (Afikim). — Oils. (Uri & Rami Museum).

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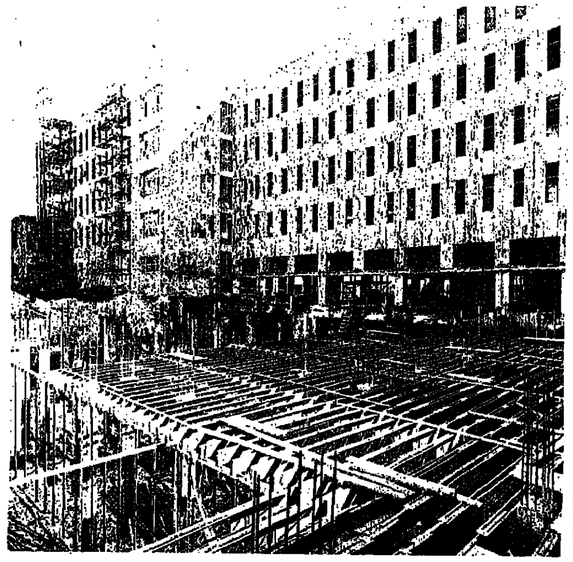
Major surgery on Scopus hospital



In the place of the wishing well, operating theatres are rising.

Professor Charles Kleeman of U.C.L.A., who is to head the Internal Medicine Departments (centre) with Uri Khassis, Director-Designate of the Hospital, talk to one of the workers engaged in the complete renovation of the interior of the hospital.

Lovers' Lane and the tunnel connecting the old Nurses' Home, now the School of Occupational Therapy and the Youth Centre, have been truncated. A new six-storey building is to be built on this spot.

The old metal map on the wall is obscured by timber piles. Letters were taken as souvenirs by Israelis who served on Scopus between 1949 and 1967.

From the outside, it seems as though nothing is changing at the Hadassah hospital building on Mount Scopus. But there is more to rehabilitating a hospital than meets the eye, as Philip Gillon found out after he entered the building proper and found that the structure is getting a complete rebuilding inside the familiar shell.

THE impression from afar that nothing much is happening at the Hadassah Hospital on Mount Scopus is reinforced as I enter the gate, densely shrouded by trees, from a rough track that was once a road — the old road has been torn up, and a new road built around the Hebrew University dormitories. The great building seems, at a superficial glance, to stand as it did when it was completed by the world-famous architect, Erich Mendelssohn, in 1939. One walks past the small entrance to the long hall, which housed the map on the wall of the United States and lists of Hadassah chapters that helped to build the hospital; then I come to the main entrance, the great pillars under the three domes, that used to typify Hadassah in pictures. The entrance seems unchanged, a mass of unkempt trees: eventually it will be transformed by Lipshitl's giant, 40-foot statue, "The Tree of Life."

But once I walk under the archway I find a world transformed. The pleasant interior garden and the pool that functioned as a wishing well in the days when an *agora* was a fair price to pay for a dream, have gone forever. In their place is a mighty mass of concrete, steel and wood, going deep into the earth. Workmen down below look like busy ants engaged in gigantic works. Dr. Uri Khassis, Director-Designate of the Mount Scopus Hospital and Assistant Director-General at Hadassah, explains that a completely new building is being erected on the site of the garden, to house the operating theatres.

We enter the building, to find that the entire interior has been gutted, as if by a fire or a tornado; hardly one interior wall remains the same. Doctors and nurses from the forties, soldiers who served on Scopus between 1948 and 1967, volunteers from abroad who worked there for a year after the Six Day War — none of them would recognize their old habitat. The only trace of the past is some red painting by a volunteer on a great pillar, in the main hall. The map of the U.S.A. on the wall is obscured by piles of timber.

No Lovers' Lane

We go through the front building to the stone steps that used to lead to the covered pathway, known in the old days as Lovers' Lane, linking the hospital to what was then the Nurses' Home; halfway up the steps, Israelis found in June, 1967, a large wild tree, which had pushed its way as a tiny sapling through the interstices, and had survived through Henrietta Szold's pleading — she had admired its hardihood from her window in the Nurses' Home. But now the tree has gone, along with the top half of the steps: like Jacob's ladder, the steps lead only up towards the sky, and end in mid-air.

From the top step, one looks down into another great hole, which bulldozers are rapidly making even deeper; across the other side of the hole is the distant half of Lovers' Lane, plus the open entrance to a tunnel that once joined the hospital and the Nurses' Home. These truncated arteries, cut in mid-air, going to nowhere, look strange indeed. This is going to be a six-storey building, containing the department of pediatric surgery, the clinical and research laboratories, and the auditorium," says Dr. Khassis. "By the way, don't worry about Henrietta Szold's tree: we are going to replant it."

* * *

WHEN I ask Professor Kalman J. Mann, the Director-General of the Hadassah Medical Organization, the $15m. question — (this is the estimated cost of rehabilitating and equipping the hospital) when it will start functioning, he sets the date firmly at the spring of 1974. This will be nearly seven years after Mount Scopus came home; in the meanwhile, the University has completed the Truman Centre for Peace, and numerous dormitories and other buildings. Why is the hospital taking so long?

"In the first place," Professor Mann says, "You must understand that building a hospital is not like building an office or apartment block. Especially today, when we use such highly complicated and sophisticated equipment, and have so many more ancillary services. To give you an idea of how medicine has changed, let me just point out that Mendelssohn's hospital, when it was finished in 1939, was considered the very last word in hospital planning. It was a 500-bed hospital. When we start functioning, we will have increased the floor area 250 per cent — yet we will have 150 patients fewer. This shows how much space is now needed per patient, apart from the bed space he occupies; behind him stretches a vast battery of services.

"Planning a hospital today normally takes seven to ten years. Medicine has three phases—the acute, the rehabilitation, and long-term nursing for people crippled by war, accident or old age, after their rehabilitation phase is over. Our original intention was to concentrate acute cases at the Ein Karem Medical Centre, and then move patients for the further two stages to Mount Scopus.

"In 1969, the Government decided to take over for a police station the building at Sheikh Jarrah, planned by Jordan as a hospital to replace the one in the Via Dolorosa. As a result, our whole conception of what we were going to do with Mount Scopus had to change; it became obvious that the hospital there would have to fulfil the functions of a general hospital. This involved complete re-planning. Bear in mind, too, that we were determined to preserve the exterior of the building — this has involved most complicated and delicate engineering, and considerable extra time, although it has somewhat reduced the cost, compared to building a completely new structure."

Moved 'very fast'

"All things considered, I think we have moved very fast from 1969 onwards. We are determined to build a hospital that will be suitable for the late 'seventies and the 'eighties, not just to rush up any kind of building, that will be unsuitable or obsolescent in the year we move in. And we were never under the same pressure as was the Hebrew University to hurry if necessary to improvise, for the sake of speed, they had to provide accommodation for students who were otherwise homeless. There are existing hospitals catering to both Jews and Arabs: naturally, the new hospital is vitally needed, but we do have enough leeway to make sure our planning and execution are as near perfection as possible. Once you put up a great building, nobody remembers that you built under pressure: the building stands for many decades, and we decided it was worthwhile to trade a little time for ideal planning."

The intention is to absorb on Mount Scopus the staff of the Arab hospital on the Via Dolorosa. But will they agree to go over to Scopus? Will they work with Jewish doctors under a Jewish directorate?

"We have never considered Scopus to be an Arab hospital, any more than Ein Karem is considered to be a Jewish hospital: both will be open to Jew and Arab alike. Any Arab in East Jerusalem will be able to elect to go to Ein Karem; any Jew in West Jerusalem can decide to go to Mount Scopus. We have always rejected out of hand any concept of 'separate but equal' we insist that health recognizes no political, racial or religious impediments.

"Nevertheless, it is probable that people will use the hospital near them, and we intend that Scopus will be a regional hospital, integrating hospital and ambulatory care. Doctors in the community will have complete rights to use all the hospital facilities, technical and human, and they can get attached to the Internal Medicine Department. But the community, by 1974, will be only half-Arab — the Jewish population of Mount Scopus, Ramat Eshkol, French Hill and other areas will equal that of the Arabs in East Jerusalem.

"As for the Arab doctors in the Via Dolorosa hospital, I am sure that they will find we will provide them with an excellent framework in which to do their medical work. As I said, health recognizes no barriers; nobody cares what his doctor's political views are, we certainly don't ask such questions. I don't see why political issues should arise to prevent the Arab doctors working happily side by side with Jews. In fact, I think that promoting health is a very effective way of bridging the gap between Jew and Arab."

* * *

THE hospital administrator, Mordehai Maron, and the Chief Engineer and Director of the Development Programme, Louis Freiman, explain what was involved in the "complicated and delicate engineering" mentioned by Professor Mann.

Louis Frieman says: "The original building was a classical one, a monumental one, built by one of the world's greatest architects. We decided that we had to rebuild the exterior exactly as it was, as a labour of love. But the interior has to be a labour of pure efficiency. It has been like a tailor making a suit for a man who has a number of physical disabilities that have to be taken into the account. When you build a hospital, no two floors are alike, it is very seldom that two laboratories are alike. A man building an apartment or office block is like somebody taking clothes off a peg, once he has his module determined. We couldn't do that."

Architects Rechter and Zarchy went to immense pains to preserve the exterior. Where walls had been damaged, they only replaced the missing stones, after they had found matching stones resembling the originals; this involved scouring the country.

The hospital of the seventies, compared to that of the early forties, requires a labyrinth of wires, pipes, ducts and cables passing through the walls, bringing to patients and laboratory workers such services as air-conditioning, gas, de-mineralized water, soft water, sterile water, oxygen, vacuum, monitoring units for intensive care, as well as the electricity, water and sewage pipes they needed in the thirties. The elevators of the existing building are to be supplemented; there will be 12 elevators and dumb waiters on Scopus. (this means that new elevator walls are essential. (Incidental good news for people going to Ein Karem: three new elevators are to be added there.) All these services have to emanate from sources in the base of a building.

One possibility — rejected — was to take over the bottom floor. Instead, it was decided to tunnel under the building. This naturally raised the question of endangering the foundations, a problem solved by concrete underpinning. All work had to be approved by the Technion for strength. The whole interior was demolished and reconstructed from scratch, without a sign of this being visible to the layman outside the building.

New buildings include one for the operating theatres; another for boilers, diesel generators for standby electricity, and air-conditioning units; a pharmacy building; the six-storey block between the existing hospital and the old Nurses' Home.

Louis Frieman comments: "Everyone asks if it wouldn't have been easier and cheaper to scrap the whole building and start afresh. Easier and quicker, certainly: cheaper, no. But it would have been unthinkable to destroy Mendelssohn's famous building."

* * *

DR. Uri Khassis, the Director-Designate, is confident, like Professor Mann, that the doctors from the Via Dolorosa hospital will decide in the end to go to Mount Scopus.

"They are excellent people — I really mean the word 'excellent,' I am not just throwing it in —, who have had very good training, and have done a wonderful job of work without the facilities a doctor needs today. Considering that some of them had been trained in great American and other hospitals, you can imagine how difficult it must have been to work under such conditions. I am sure they will appreciate the chance to work again with the most modern equipment available.

"But there are only half a dozen men involved: our establishment allows for 50 doctors. We have had applications from Arab doctors throughout the West Bank, and from Jews, not only from Israel, but from all parts of the world. We were lucky enough to get Professor Charles Kleeman, head of the internal departments of Cedars-Sinai Medical Centre in Los Angeles, and of the Internal Medicine Department of U.C.L.A., to agree to head the internal departments at Scopus.

Regional hospital

"We will have two internal medicine departments, two surgical departments, pediatric surgery, pediatrics, obstetrics and gynaecology and, of course, all clinics. We have tried to plan it so as to prevent overlapping with Ein Karem — for example, we will not have an oncology department, dealing with cancer, because of the expensive equipment needed, which will all be at Ein Karem. It will be a regional hospital, and it has been planned with Kupat Holim and the Ministry of Health in such a way that the whole community will use it. This, incidentally, prolonged the planning process, because it affected the whole nature of the Outpatients' Department and clinics. The whole idea today is that a hospital should be a centre for the community. Scopus will be an attempt to put this into practice. I think we'll succeed."

In the pediatrics departments, attention is being given to the needs of parents as well as the young patients, since it is now recognized as desirable to have the parents with the children as much as possible. Another new feature will be the comprehensive rehabilitation centre, catering for war wounded, accident injured, and victims of heart attacks and strokes. This centre will have 60 beds, and will be backed by physiotherapy, occupational therapy, a psychological approach. "We haven't had anything like this centre anywhere in Israel," says Dr. Khassis.

"Generally," he concludes, "we hope to come up with the hospital of the 'eighties by the time we open; it will have been worth waiting for."

* * *

PROF. Charles Kleeman who will take over the internal medicine departments, is in ecstasies about the hospital, but in a state of acute depression about his housing problem. He and his wife Annette spent weeks house-hunting, but had to leave Israel last week without any prospect of a roof over their head, as he was scheduled to receive the "Heart of Gold Award" from Cedars-Sinai Medical Centre. "I suppose they are giving it to me because I am leaving for Israel," he says. Dr. Kleeman, his wife and three daughters have a Californian dislike for high-rise buildings.

He will leave U.C.L.A. next June, and spend six months at an ulpan. His eldest girl is at Yale, incidentally in the first class of girls ever admitted to that once-haughty masculine institution; some august skeletons must be spinning in their graves. The other two girls are in high school.

Medical teaching

After finishing his ulpan, Prof. Kleeman will participate in teaching and research at the Hebrew University Medical School; Mount Scopus, of course, will also fit into the Medical School framework in due course. His own field of research is renal metabolic diseases, a combination of endocrinary and kidney diseases. He has already worked in Israel as a visiting professor, both at the Hebrew University and at Tel Aviv University. Many Israelis have studied under him as a result of fellowship programmes U.C.L.A. developed. His wife is a biochemist, who stopped work in her field to raise the children, but plans to resume it in Israel.

"I hope I can learn a great deal in Jerusalem, and that perhaps I can contribute something. One goes on learning all the time. My own belief is that people learn best by example. Medicine can be one of the greatest bridges to human understanding and tolerance, and my dream is that Mount Scopus will build bridges between Jews and Arabs." He visualizes Mount Scopus as operating independently of Ein Karem although closely integrated with it and having strong ties.

"I am very excited about it, and I've enjoyed immensely helping to shape its character through participating in the planning stage," he concludes. "Any great institution must develop its own personality. I am sure that Mount Scopus will do so, just as Ein Karem has or U.C.L.A. has."

THE CELLIST OF THE NEW MUSIC

CELLISTS today face a tremendous problem of "coexistence" with the legendary figure of Pablo Casals. Casals, like no one in musical history, has become synonymous with the cello. Other cellists have had to make their own place: Rostropovich has created a new type of cellist all for himself; Piatigorsky and Navarra, Fournier, Tortellier, Rose and quite a few others are internationally recognized as outstanding artists on their instruments. But if one is identified with aristocratic attitude, the other with elegance, the third with vitality and stamina — Siegfried Palm is credited with courage for the new. He says that Dvorak and Brahms are his profession, but new music is his hobby.

Born in 1927 in Western Germany, he became solo cellist in Luebeck at the age of 18. Two years later he moved to the symphony orchestra of the Nordwestdeutsche Rundfunk in Hamburg where he stayed for 11 years. Since 1962, Palm has been professor of a master class for cello at the Music Academy at Cologne, lecturer at the international new music courses at Darmstadt and guest lecturer at the Royal Conservatory in Stockholm. Since 1955 he has travelled all over the world as soloist, playing chamber music and recording; there is hardly any festival for contemporary music in which he does not participate.

Among his present repertoire are 12 compositions of the classical and romantic periods—Boccherini, Haydn, Schumann and Dvorak, Saint-Saens and Pfitzner, Beethoven (Triple Concerto) and Brahms (Double Concerto), Tschaikowsky (Rococo-Variations) and "Don Quixote" by Richard Strauss. But then, the longer part of this list contains "modern classics" (or "Classic Moderns"?) and the youngest *avant-gardists*. His interest for the new music has inspired contemporary composers to write for him. And among these are all the names of the contemporary scene: Blacher, Kelemen and Xenaxis, Bernd-Alois Zimmermann, Kagel, Ligeti and Penderecki.

Palm is reputed to have extended the technical possibilities of his instrument, which *avant-gardists* have enthusiastically applied, including, of course, all sorts of extra-musical noises and effects.

Siegfried Palm will appear for the first time in Israel within the Deutsche Kultur-Woche, together with pianist Aloys Kontarsky.

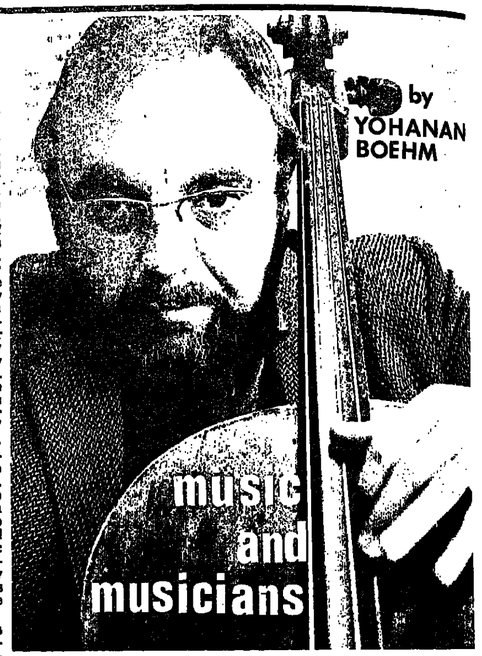
The latter has been here before — at the Israel Festival of 1969, when he played with his brother, Alfons, on two pianos (Bach to Boulez).

The schedule of these two artists include recitals in Tel Aviv and Jerusalem (see "Poster," also next week), and Siegfried Palm will also play with the Israel Broadcasting Symphony Orchestra and give a Students' Lunchtime Concert at the Hebrew University.

Simultaneously, Israel will be represented in Germany through the opera "Ashmedai," which will have its world premiere at the State Opera in Hamburg next Tuesday. Josef Tal wrote the music for a libretto by Israel Eliraz, and Gary Bertini will conduct the initial performances. This is the first occasion that a major work by Israeli composers has been commissioned from abroad. It is planned to bring this opera to Israel next year, when Rolf Liebermann, the retiring director of the Hamburg Opera, will bring his company to perform at the Israel Festival.

music and musicians

by YOHANAN BOEHM



SIEGFRIED PALM

AFTER this column had mentioned that Richard Strauss had refused an invitation by the Nazi authorities to write a new music to Shakespeare's "Midsummer Night's Dream" ("But, gentlemen, there is already such fine music!") and Herr Carl Orff accepted the commission, I received from one of our readers a communication in which he quotes a German friend of his: "On our journey with the hospital train to Smolensky, in 1942, some comrades listened to the radio. After listening to a few bars of the music, I told them that this could not be a German station. And, sure enough, the announcer identified himself as 'The Free German Committee' from Moscow and the music broadcast had been Mendelssohn's music to the 'Midsummer Night's Dream'... A year before that, Shakespeare's play had been performed with a 'new music' by an Aryan composer. It was a total failure. After the first performance, the piece was struck from the programme for lack of interest to the audience."

In 1967, we reported that Reuven Efrati had published a completely new approach to the Solo Sonatas for Violin by J.S. Bach. Many years' research went into the project, which was based on the "Urtext" and undertakes to restore the original and logical phrasing of Bach's polyphonic texture, which has provided obstacles and different commentary in every generation of teachers and students of music since these sonatas were written.

Now Efrati — for many years a member of the Israel Broadcasting Symphony Orchestra's violin and viola section — has come out with another publication. This time it is the six Suites for Solo Violoncello for the use of players of the viola. These exist only in the manuscript writing of Anna Magdalena Bach, and comparison of different editions had to be complemented by original thinking and finding parallels in many other works by Bach.

Efrati has also a book in preparation — on ornaments — mainly based on the six sonatas for violin and the six suites for violoncello. With the help of the relevant classical books on the subject by Leopold Mozart, Johann Joachim Quantz, Karl Philipp Emanuel Bach and more contemporary writers, Efrati has accumulated a mass of impressive and convincing material to clear up the various misinterpretations of embellishment indications, etc. He has found that the "Bach-Bow" was not applied as commonly thought, as he thinks that Bach did not write chords in these works (which have to be played with simultaneous touching of several or all the strings) but that these chords are in reality no chords at all but single notes which belong to different voices and have to be played as part of their respective lines.

Mr. Efrati has found enthusiastic support and agreement among instrumentalists and teachers during his recent trip to Central European countries. He appears to have achieved a breakthrough against the tendency of teachers and string players to stick to the way they have learned these ever elusive works. He has been invited to lecture and explain his ideas and conclusions at many music academies in Germany and Switzerland. Occupation with this fascinating subject has filled the last ten years of Reuven Efrati's life and, like a missionary, he is completely convinced that his findings constitute a revolution which will result in complete re-thinking and re-teaching of Bach's Solo Sonatas.

British pianist-song writer Donald Swan arrives in Israel next week, for a series of concerts in Tel Aviv and Jerusalem. Swan, at right in photo, will be accompanied by five young singers in his own concert-show entitled, "Behind the Bars." Swan first gained prominence in the long-running "Drop of A Hat," a two-man performance with Michael Flanders, which played in London's West End 1,700 times over 11 years. In "Behind the Bars," Swan draws on his unusual family — he says that he has relatives in Russia, that his uncle was the leading piano tuner in South Persia, that his grandmother, a nomad, was born on a camel — to present an unusual musical show. As part of a month-long Middle East tour, the group has slated four appearances in Israel — Nov. 8 and 14 at the Jerusalem Khan, Nov. 10 and 11 at the Nahmani hall in Tel Aviv.

Not 'message ballet'

By Dora Sowden

MOST people interested in contemporary dance know Paul Sanasardo as a top-ranker in American dance both as a magnetic performer and as a creator of unusual ballets. Perhaps not so many know him as a dynamic thinker on dance.

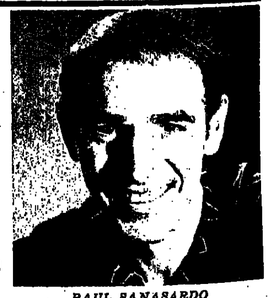
He is now in Israel on a three-week visit to direct two ballets for the Bat-Dor Dance Company (one specially designed and one from his "stock" of successes).

"I don't believe in century or generation gaps," he said, "Man is a total thing. So I am interested in the human kinetic energies which are always there. Mine is not 'message' ballet. I am involved only in the transfer of personal experience into dance. Changes in myself sneak into my work. There is no story-telling, but my ballets are not abstract. For me, dance is closer to music than to literature.

"I'm a first-generation American. My parents came from Italy. So I love Mediterranean people. I'm comfortable with them. Here the light, the colour, the temperament, the urgency — they're fantastic. I have to go back because I'm committed to tours in America — but I want to return some time. I'd like to live with it all."

About Israeli dancers, he said: "They are very responsive, but they need more time and encouragement — to become more secure. Without confidence one cannot produce the magical moment. The point is to get over trying to be like someone else — Martha Graham, for instance, to stop trying to fit into a mould. It takes time to get over the idea that syllabuses are the secret. Imitation means that the vocabularly of dance gets corrupted. A great dancer can emerge only out of many dancers. Given time, it will all come."

He himself came out of a family of seven — "the only dancer" — each going his own way. "I got to dancing in my teens. It took me time to find where I wanted to go. I studied with Martha Graham but that wasn't important to me. Anna Sokolow was important for me, and Bessie Lang, and Anthony Tudor and Mia Slavenska."



PAUL SANASARDO

After dancing in Anna Sokolow and Pearl Lang companies and doing "Broadway work," he started his own school. Then, ten years ago, he formed his own company. It has toured all over the world and is subsidized by the National Endowment Fund, performs "wherever there is a theatre" in the U.S.A. as well as in the major art centres, and in the summer, it is "in residence" at Saratoga Springs, New York.

Last year, Paul Sanasardo was awarded a Guggenheim Fellowship for choreography. This is how he describes his approach: "I don't care to create character. The dancers are the characters. I'm indifferent to multi-media — all those extra effects. I use the fewest props and paraphernalia possible. What concerns me is what the human being feels. Live theatre should use the senses, the imagination. Dance should be more suggesting than telling or displaying. The dancers, not the visual design, must make you feel space, energy, the state of being, the excitement. Too much reality will outweigh the dream. I believe in the dream."

Israeli musical on Broadway — audiences overlook a lot

The critics in New York have been cool to "To Live Another Summer — To Pass Another Winter," an Israeli revue which just opened there, but American-Jewish audiences are giving it a warm reception anyway, reports correspondent SAM LIPSKI.

Nineteen-year-old Miri Ben David, who is representing Israel in the Miss World contest in London this week, poses for photographers in the British capital. (AP radiophoto)

NEW YORK. — SENDING an Israeli musical to Broadway is like shipping knishes from Dizengoff to Yona Shimel's bakery on the Lower East Side. You wonder why anybody would go to all that trouble.

In the case of "To Live Another Summer — To Pass Another Winter," it can only be because somebody believes there are enough Jews in New York who will be so delighted to see an exuberant company of young Israelis singing and dancing that they will overlook a great deal... imitative music, sometimes unintelligible lyrics, amateur choreography, and some unforgivably tired old cliches about Israel. ("If you don't believe in miracles here, you're not a realist," was one of the wittier examples.)

Judging by the reaction of the audience at the Sunday matinee performance I attended it seems that there are indeed enough such Jews. The lady next to me had come in from Queens and was on her feet applauding mightily at the close. So was most of the house.

Helped along by an extravagantly kind review from the drama critic of the "New York Times," Clive Barnes, the show looks set for a reasonably successful season. The man from the "New Yorker" was not very nice — he said the dancing and singing were 50 years behind and dismissed it all as boring propaganda — but the "New Yorker" does not determine theatre-going habits for all those Hadassah chapters. Box-office success, however, should not be allowed to hide some of the production's serious flaws.

Misses twice

The trouble with "To Live Another Summer" is that it tries to have the best of both worlds and ends up making it in neither.

It asks to be considered by Broadway standards as a with-it-rock-Jacques Brel-pop-Hair-put-down, taking occasional swipes at the U.J.A.-Tsionut image of Israel ("We are not here to sell them bonds").

At the same time it self-indulgently trades on U.J.A. sentiment to tell the story of Israel from the creation of man, through *Hasidut*, the Second *aliya*, the Holocaust, the Six Day War, and the four power talks. It is an incoherent pageant and depends for success on a basic sympathy in the audience which has nothing to do with the merits of what is happening on stage.

"TLAS" has no story, no book in the traditional Broadway sense. It is a revue in which the songs and dances are joined together by patter. Such a form makes even greater demands than usual on the singing and dancing ability of the performers. By average Broadway standards they nearly all fall short.

Rivka Raz does well with so-so material and Aric Lavie struts amiably through his role of linkman. A strong voice enables him to project well in his solos. But the ladies from Hadassah, am except for Yona Atari the supporting singers do not make any impact.

Everyone in the company works very hard and something of the self-confidence and zest for life one finds in Israel does keep the production moving along. Sadly, one must ask to what purpose?

In one respect, however, "TLAS" is superior to anything on Broadway now or for a long time past. The girls in the company — singers and dancers—are the most stunningly attractive young performers I have seen anywhere. Superb figures, glorious complexions, and intriguing faces. They adorned the stage with so much beauty and exuded their femininity with such grace that I, like the ladies from Hadassah, am prepared to overlook everything.

KNESSET

(Continued from page 3)

firm, which he left on his appointment to the Government, which drew up the original contract for Mr. Friedman's oil drilling company.

There is a smell, as Dr. Sneh said, and not only of oil. According to one version, the army favoured Mr. Friedman, because he got Ahi Rodeis back to working conditions fast, while the Finance Ministry was not interested in strengthening the rival Development Ministry firm of Lapidot. In the end Mr. Friedman is going to protest that he is a martyr, because he was given the all-clear by senior officials of the Defence and Finance Ministries. Even with this support, he seems to have cut far too many corners. But it is true that in a difficult labour market the army, geared to efficiency, has been accustomed to pay market value for efficiency, sometimes by means that are not strictly orthodox. We have not devised any legal means for paying for exceptional efficiency, and the illegal benefits permitted instead tend to come much more expensive, and to lead to such unsatisfactory situations as this one.

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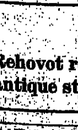

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I am certain that many women suffer from superfluous hair problems and use all kinds of ways to overcome them, sometimes using hot or cold wax treatments. But all these women don't realize what damage they cause themselves. The wax is a simple and unrefined substance which causes swollen veins on women's legs, and for women who already suffer from varicose veins may lead to inflammation or their bursting under the skin. Also treatments with machines are not effective and on occasion cause damage, negative results. Mrs. Marion has told me of cases of girls and women coming to her with the skin of their faces and on their body completely ruined. There are cases of women whose neck looks like that of a man and whose hair grows upwards. What is so tragic about all this is the fact that the hair root still remains in spite of the lengthy treatment. This is the result of using ineffective methods, which are based on lack of proper information. It is much harder to overcome the results of such wrong treatment and to correct it. But Mrs. Marion does that too. Scars disappear after a few months of treatment, along with the other unpleasant traces. In such an important field as the removal of superfluous hair, one should only turn to an expert — otherwise the results can be extremely bad.

The Institute deals with all types of cosmetic treatments both for women and men. The Institute has radical methods for the removal of callouses, without the use of surgery, which are especially recommended for diabetics.

It would be highly desirable if a rich cosmetics firm were to establish a number of institutes in all parts of the country, where Mrs. Marion could train women in the profession. Marion Institute, 321 Rehov Hayarkon, Tel. 445093, Tel Aviv. Hours: Sun., Tues., Thurs. 3-7 p.m.

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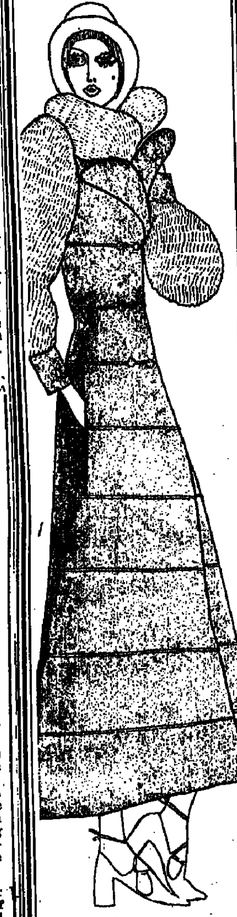

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The four quintuplets of Jerusalem

By Susan Bellos Jerusalem Post Reporter

Nurses in the new-born unit have to wash their hands before they touch a premature baby. The nurse here is fixing a gastric feed for one of the girls a week after birth. (Weiss photos)

THE State of Israel, or more specifically, Mrs. Hadassah Berman of Jerusalem, produced its first set of quins two weeks ago tomorrow. This event was hailed with mass greetings from the womens' organizations, free gift offers of beds, nappies and blankets from manufacturers and a mammoth bouquet from Prime Minister Golda Meir, all against a background of what might be described as national cooing. It was hardly lessened when one of the two boys died after a gallant struggle of five days at 700 grams.

Very few babies in the world have ever survived such a birth-weight, and the fact that he lived five days at all was considered remarkable by Hadassah doctors. The other four were reported yesterday as thriving "normal prems." After a drop in weight, which is normal in new-born babies, they started gaining as of last Monday.

The event itself is part of a world-wide trend to more multiple births. According to Dr. Yosef Schenker, the Hadassah obstetrician who whipped out the quins in three minutes flat in a Caesarian which ended a two-and-a-half-hour labour, fertility drugs may endanger women if they are not given under proper direction or with strict control of dosage. If control is not strict, Dr. Schenker said, there can be complications such as thrombosis.

Multiple births are another side-effect, though they are still, drugs nr no drugs," Dr. Schenker says, "exceptionally rare."

Flawless delivery

Dr. Schenker, a small, kindly-faced man, who is revered by his patients, was excited about the flawless delivery of his first quins, but he was not unduly sentimental about multiple births. "After all," he said dryly, "one natural birth is better than 10 premature babies delivered wthin an hour." Dr. Schenker, who is a member of Hadassah's Obstetrics and Gynaecology Department which is headed by Professor Zeev Polishuk, seemed delighted by Mrs. Berman's progress. Mrs. Berman had been under his care throughout her pregnancy, which was prolonged as much as possible. The lightning delivery, which was performed in order to prevent possible brain damage due to the anaesthetics, is regarded in Hadassah as a triumph of medical team work.

While the birth of five in one go may go down well in quarters like the Demographic Centre, the idea of simultaneously trying to bottle-feed five hungry infants in the middle of the night is hardly a reassuring prospect for mothers—let alone fathers-to-be. Mrs. Berman, who is aged 28 and was married for four years before this pregnancy, was surprisingly game not long after the birth.

Daily visits

Mrs. Berman left Hadassah earlier this week and comes along every morning to smile and gaze at her babies, whom she first had some difficulty distinguishing from one another. She will only begin to feed and care for them once they are out of the incubators in about six weeks time.

However, though Mrs. Berman and her businessman husband Itzhak are well-off, they will be facing problems that no other Israeli parents have faced before. If all continues well, the babies will be in Hadassah for a total of eight weeks, after which they will all go home to the Berman's flat in Beit Hakerem. "It's nice enough for parents and one baby," said Hadassah's mother, Mrs. Zehava Kirschstein this week, "but with four? It doesn't even have central heating."

However perhaps more pressing than space problems (Mr. Berman: "we will build bunks") are everyday or everynight problems such as food and sleep. According to South African-born Dr. Ruth Horner, who is in charge of the quads and is the head of Hadassah's new-born unit, *the babies may want to be fed simultaneously*, or it may be a question of round-the-clock feeds if they are hungry at different times. Or, like some angelic babies, they may even sleep through the night. At the moment it is a full time job for a nurse to make an hourly check of the vital statistics of each of the quads in the unit, for four of them almost make up a complete hour.

Virgin territory

When Mrs. Berman goes home Hadassah will no longer be directly in charge, though she will attend their clinic for problem babies and children once a week. Otherwise care of the babies will be in the hands of the local Mother-and-Child Centre. However much of the bringing up of the quads will be charting virgin territory for the Bermans and everyone else concerned. What are the effects of dividing love and attention by four? Israel may be rich in child psychiatrists but not many of them are experts in the emotional development of quads.

And there is the question whether it is desirable for Mrs. Berman to become a full-time round-the-clock slave until kindergarten, to her one boy and three girls, or whether everybody would be better off with help.

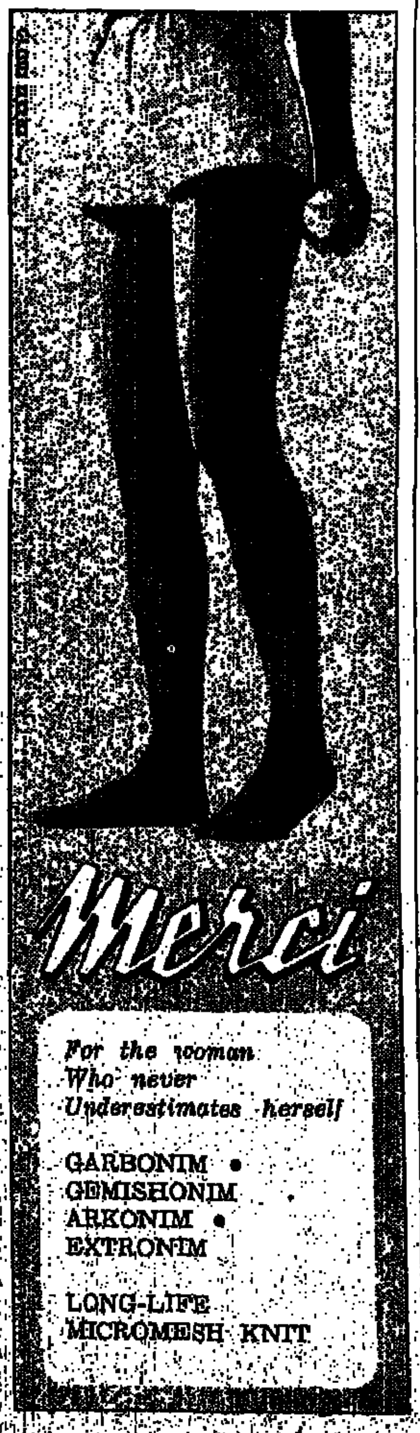
The quads themselves are presently disporting themselves in incubators in the new-born unit. According to Dr. Horner, who maintains the most stringent standards which include insisting that all nurses wash their hands before touching a premature baby and keeping photographers and journalists firmly at bay, the quads are behaving "just like normal, premature babies." This means "kicking, yawning, making sucking movements and crying lustily."

Thriving

However, fragile as they appear, the babies seem to be thriving and have none of the worrying signs associated with premature babies such as severe respiratory problems or low blood sugar. According to Dr. Horner the size of premature babies is less significant than the gestational period, which was just over seven months for the Berman babies. Other premature babies in the unit at the moment were smaller at birth than the quins, but are doing very well indeed and are looking almost cuddly.

Nobody knows at the moment just how many Israeli women are taking fertility drugs which are mainly prescribed at Hadassah and the Haim Sheba Tel Hashomer hospitals. However with their increase there is the distinct possibility that although quins may not come again for some time, there will be many more multiple births in Israel over the coming years.

Dr. Ruth Horner (left), in charge of Hadassah's new-born unit, smiles in front of the quins' incubators, with Dr. Yosef Schenker, who delivered the babies and cared for Mrs. Berman during her pregnancy.



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GIFT SHOP CAMEO

Jerusalem Post Reporter

"I DIDN'T want to make bourgeois things for bourgeois people any more," was the way Charlott Stein explained coming to Jerusalem in 1931 and setting up the city's first gift shop. The story of Charlott's shop on Rehov Koresh, which is celebrating its fortieth anniversary this year, is a kind of cameo of the history of Jerusalem.

Charlott was born in Berlin 70 years ago of "a very assimilated family" and she studied at an arts and crafts school. She started making her living by painting silk lampshades and doing interior decoration for "bourgeois people." She left Germany, she explained, "not because I was a Zionist," but because the electorate in 1931 voted for Hindenburg. "I had one of those flashes of political insight," she said last week, "that come to me about once every seven years."

Jerusalem in 1931 was scarcely very bourgeois. There was the Arab population, with extremes of rich and poor, British mandatory officials, and a generally very poor Jewish population. Charlott started off in a bookshop in Jerusalem and at the same time opened her own studio, where British customers would come along and buy her handsome hand-painted lampshades.

In those days, she pointed out, there was no such place as a general gift shop in Jerusalem. There were antique shops for connoisseurs, but there was no notion of a shop specifically for presents. However, the British were suddenly establishing a market for "something to send home," in other words, souvenirs. British officers and civil servants found what they wanted at Charlott's, which in those days faced a hill covered with thorns and olive trees, to be crowned in concrete by the Post Office in 1937.

Camel loads

The British, Charlott remembers, liked olive-wood. They went in for flat, unvarnished olive-wood boxes which could serve very well as cigarette-boxes, to such an extent that it was literally disgorged in camel-loads in Rehov Koresh. Camels were the most practical means of carrying large qualities of merchandise in the 'thirties, Charlott explained, because "donkeys couldn't carry enough." The only other kind of transport in Rehov Koresh in those days were "Arab buses whose drivers were always shouting 'Yaffa-Yaffa'. Tel Aviv was nothing much then and most everybody went to Jaffa."

The British, she remembers, with their taste for wrought-iron and chintz interiors, were the bulk of her customers and included figures such as the late Glubb Pasha and his brother-in-law, Peake Pasha. Charlott dismissed Glubb Pasha with a sniff the other day as "a small, undistinguished and impertinent man."

Too poor

The Jewish population in the 'thirties were much too poor to form any kind of a market for Charlott's gifts. There were Jewish customers of course, Charlott explained, but "when it came to paying the bill, they might ask you politely to wait until the end of the month, until they got their salary."

Apart from olive-wood, one of Charlott's main lines in those days was Italian hand-painted pottery from Perugia "but that had to stop with the Abyssinian War." After that Charlott began ordering her own pottery from the Armenians in the Old City and painting it herself. Today Charlott specializes in beautiful copper-ware and ceramics, silks and embroideries from Bokhara, which come to her via new immigrants from Persia. Charlott would like to maintain handicrafts but "I am afraid that they are going the way of handicrafts all over the world and will eventually be priced out of the market." Wrought iron, she pointed out, used to be a great Arab craft, but today the men who used to make it so beautifully "prefer to go in for big gates instead."

Charlott's shop today, while exuding a rather pleasant and correct middle-class air, is still rather proudly equalitarian. "I've always had fixed prices," Charlott says, "and I always will. I'm still fighting the 15 per cent reduction for tourists, I don't see why Zionists should be discriminated against and I don't believe in different prices for different people."

In the 'thirties, Charlott used to sell pieces of Hebron glass at four plastres apiece to Youth Aliya children and today there are good-quality and inexpensive goods in her store. For similar reasons Charlott will not sell goods that she thinks are ludicrously expensive, for example hand-painted ivory. "Almost all the so-called hand-painted ivory you see in Jerusalem is plastic," she says "and real ivory is a bad surface for painting anyway."

Charlott's plans for her future are comparatively simple. "I'm going to go on working until the day I died," she said last week.

Charlott in her shop on Rehov Koresh, a landmark in Jerusalem for the past forty years. (Braun photo)

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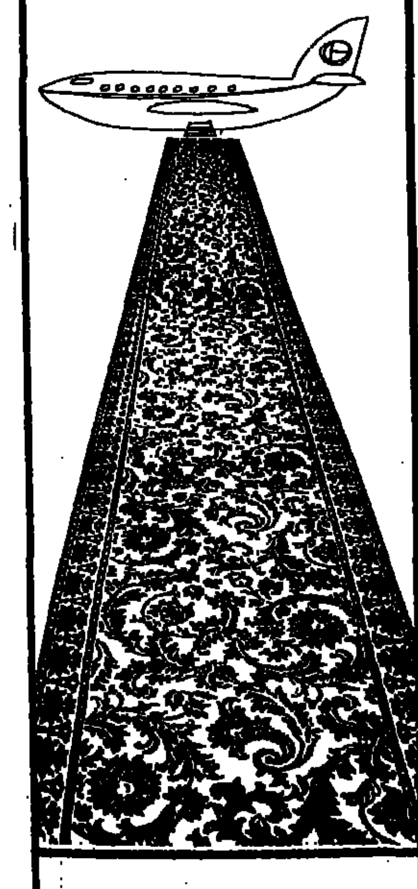

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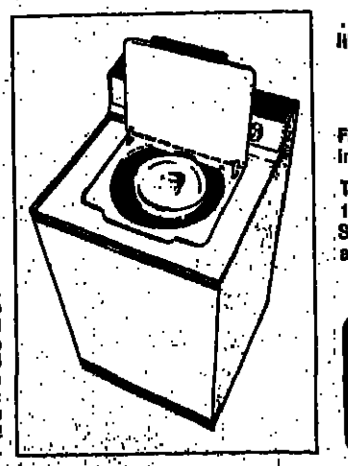


GALA DE LUXE

Girl-in-The-Street FASHIONS

REAL fashion, when you come right down to it, is not what the powers-that-be in Paris and Rome decree, but what the girl in the street actually wears. Each season, certain marked trends filter their way through from couture to ready-to-wear collections, get picked up by the manufacturers, reinterpreted in all kinds of variations price brackets — and offered for sale en masse.

The gambler element for the designers and producers lies in predicting just what the public at large and not merely the select few will pick. This year, despite all the talk of the return to normality, to civilized feminine fashions, to classics and even to that rare and long-forgotten item — the dress — several recurrent themes seem to be cropping up over and over again, lending themselves very well to young-look, medium price collections of knits and casuals and repeated again in leatherwear too.

Styling and cut is, admittedly, pretty straightforward and fuss-free, its relative conservatism counteracted in a variety of ways.

Stripes and the layered look with pop motifs too come over as the main knitwear message. Other casuals, be they in winter weight wenves, jerseys, denims or heavy canvasses, feature blazers galore — they too often striped — safari jackets, plain, patch printed or pop motif adorned — battle jackets in regard to which ditto and lots of sporting shirts where we come back yet again to those much-mentioned pop motifs.

Apples, boats, hearts, stars, military insignia: all these come into the pop bracket, sometimes a predominant feature, sometimes used as in the form of a tiny pin-on brooch or applique. These, plus the latest up-coming "thing" — zippers galore — provide the basic elements of the current fashion formula, produced in many permutations.

Seen here are some of the many ways they have been incorporated into new local collections, a right looking batch of casuals on their way into the shops right now — and soon to be seen as "real fashions" out on the streets.

Lilli Taporek of Jadoli, recently returned from the annual Semaine de Cuir in Paris, predicts zips galore as a prime feature for next year's collections. She comments that "fictional fashion is out" — the suit is back in a big way and, where leather is concerned, there are few gimmicks: jungle suedes, elephant skin

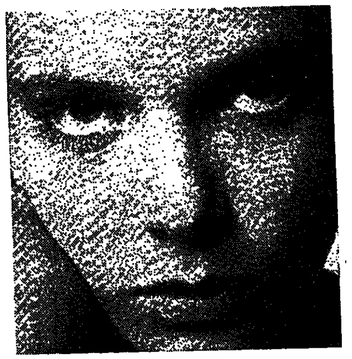
she says, replaced by pigskins and soft nappas; pintucks are now important in styling, as is the jeans look and accessories like outsize buttons, pop-style enamel buckles. Seen here are two models from the latest Jadoli collection, both boasting lots of zippers: one a pants suit in plain black faccloth wool, the other a "butch" motor cyclist-style jacket — made for men and women.

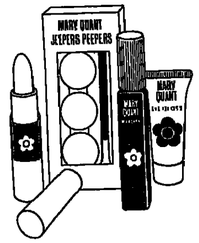
From left: Aubergine Acrilan knit sweater and pants suit — not so very different from those of last year basically, but pepped up with contrast colour stripes — on roll neck, sleeves and trouser bottoms. Next, layered look: black and white pinstripe knitted vest, worn over all-in-one black shorts overall, topped in turn by button, through mini skirt in black with big metal buttons. And a Cognac-coloured Acrilan knit pants suit, the trousers in flat knit, the sweater with sleeves gathered into bows at wrists, in rib knit and with head-hugging hood — also a new feature of the latest autumn knits. All three outfits by Zolan, exclusive to Li-Lach boutique, Tel Aviv.

Safari jacket (left) — nice and trim with good, simple detailing — epaulettes, military style patch pockets, elongated collar and interesting "hardware" — metal buttons and buckle. Jacket is in army-khaki, heavy cotton canvas while pants have spattered ink-blot pattern and leather-like texture. Next: his cricket pitch style striped blazer in grey, yellow and white is in Diolen Loft, worn with plain pants in stretch jersey; a similar blazer and pants outfit comes in a "hers" version too.

At right: coat dress in printed jungle Acrilan jersey is covered in little white hearts; has modified leg-of-mutton sleeves, plain yoke and gently gathered bodice, to be worn with or without coordinating stretch pants. And battledress cut influencing shirt styling too: this one is apple spattered, neatly tailored, made from printed Diolen/cotton. All fashions from Lahav, designed by Silla Rosinek.

From Chelsea, London, Mary Quant brings you a new look.





Mary Quant became famous as a fashion designer ten years ago, when she invented the mini skirt.

And since then, London hasn't looked quite the same.

She swept aside all the rules, introducing completely new ideas in fabrics, colours and styles.

What she did for fashion she also did for make-up.

Mary Quant didn't think simply of new cosmetics.

She thought of new ideas.

Like Jeepers-Peepers. Three shadows that work together to give you multi-coloured eyes.

Then again, she created 18 lipsticks, shiny and translucent, in the subtle shades of fruits and wine.

And to set up beautiful partnerships she made matching nail polishes.

She thought of so many ideas, there isn't room to talk about all of them here.

Simply remember this:

If you're looking for any kind of make-up that's new and in fashion, Mary Quant has it.

We can understand your wanting to create beautiful effects.

But it's all fairly pointless if it takes you till midnight to complete them.

Mary Quant has made things very simple.

All her cosmetics come with detailed step-by-step instructions which help you work with the speed of an expert.

You don't have to go to London for Mary Quant's cosmetics.

We've brought them over here.

You'll find them at all good cosmetic counters.

Buy some soon.

You need more than fashionable clothes to keep up with fashion.

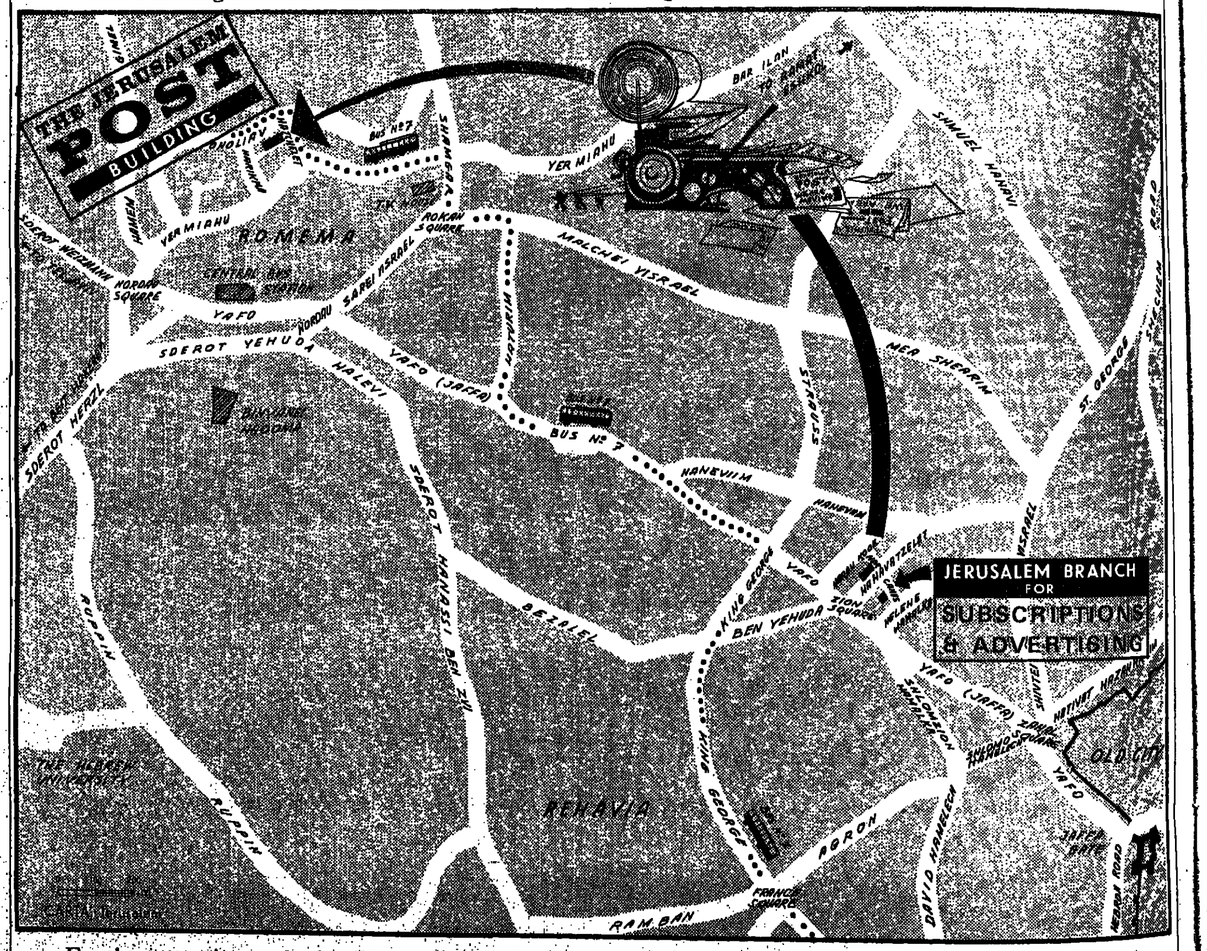
MARY QUANT

Forum-Public Relations Bahat/Molho Ben Lam

THE JERUSALEM POST HAS MOVED!

For nearly forty years we have been located in the same street, in the heart of Jerusalem. When we first started publication it was only a pathway among olive and fig trees — muddy in winter and dusty in summer. Today the street is crowded with traffic and we have outgrown our premises.

And so bowing to the inevitable, we are abandoning our old home in Rehov Hahavatzelet (formerly Hasolel) and are moving from the centre of town out to the Indus trial Quarter of Romema.



For the convenience of subscribers and advertisers, we have established a Jerusalem Branch, just off Jaffa Road in Rehov Aristobulus (just behind the Alaska Cafe) so that our readers and clients won't have to travel out to Romema. For those who do have business with us at our headquarters, there is a convenient bus service (Number 7) the route of which is indicated on the map above.

Our new telephone number is 528181.

The telephone of our Jerusalem branch for subscribers and advertisers is 223966.

AWAY FROM HOME

by Hadassah Bat Haim

Mexico City on foot

WANDERING alone round Mexico City on foot, by bus and by collective taxis, guide book in hand, is, I find a more rewarding experience than being handled as part of a group, from one curio shop to another with fleeting glimpses of temples, adobe villages and fearsome images on the way. Our guides are much better than the two I have encountered here so far.

The first one couldn't speak English well but tried very hard, and the resultant confusion in a welter of translations into Turkish, Dutch, Japanese, and Tamil (no Hebrew oddly enough in this group) leaves me no wiser. The second guide can speak English but doesn't, preferring to devote himself to a very pretty student from Argentine, in Spanish.

This I can understand and even condone, but his obvious resentment at being dragged away to answer such mundane questions as how did the Mayans embroider their dresses leads me to buy a map and set out on my own. Perhaps he was upset because he didn't know the answer, as he drowned my query in a flood of information about the revolution which is interesting but not what I had asked for.

Visitors to the city soon pick up the local way of life such as crossing the road in an onslaught of traffic unequalled anywhere in the world. The population has grown from 2 million in 1950 to 6½ million, all of whom seem to be on the move at the same time.

There are traffic lights reinforced in some places by police, but the custom is to outwit rather than to obey them. So cars and motor-bikes sneak over on the red, while pedestrians, cyclists and hand-carts just plunge in holding up a supplicating hand to the oncoming motorists. Playing the game in good spirit, motorists slide to a halt with the radiators brushing the limbs of the intrepid walkers, then wave them on with a gracious smile and often a blown kiss. There may be laws against excessive noise, (no doubt there are, this is a very civilized country), but they are not taken to apply to the individual ignoring them, only to the other fellow, so none of the motor-bikes have silencers and their shattering progress along the main boulevards is enough to break the windows.

Hooters blare

As soon as there is the slightest hold up in the traffic, every driver leans on his hooter. Some of these play tunes, some just blare. These combined with the bell of the orange juice man, the penetrating notes of a hand wind instrument played by the *tamales* vendor, and the scream of brakes applied ten seconds after the last minute, make conversation outside quite a strain. Also a bit difficult for the small town visitor to get used to, is the thick atmosphere of exhaust fumes and smoke from millions of chimneys so pervasive, that breathing is rather a hazard, and fresh air, when it is obtainable, smells quite odd.

Apart from these minor inconveniences, it is a wonderful place to be in. People are unbelievably kind, and invitations pour in so that I could stay six months and not accept them all. Handicrafts are exquisite and extraordinarily cheap. The folklore is fascinating, the ancient gods ferocious and menacing. In spite of all resolves, I succumb to a mask of the god of rain. It might just come in useful in the next water shortage. One can't be too careful and its surpassing ugliness reminds me of one of my uncles.

Hairdo in Spanish

Having my hair done in Spanish is another experience I am glad not to have missed. Most of the procedure is in pantomime, supplemented by drawing. I resist all attempts to turn me into an ash blonde in spite of assurances that this is the "*tres chic*" two words which figure largely in the hairdresser's sales talk, possibly because she thinks they are English. I am equally unadventurous about having an Afro style, though she swears this is ideal for my face (I think). Still, having established basic harmony, we exchange pictures of our children and grandchildren, and from there I go to the shoemaker who gives me his chair while he sews the strap on my sandal. It is half an hour of meticulous work for which he takes 2 pesos (50 agorot).

Food is cheap and good, though somewhat misleading. The "kosher style" restaurant serves shrimps and roast pork, so "kosher" is not to be taken too seriously, and a mild sauce is hot enough to make my eyes stream. The dreaded "Mexican Tum" I have been warned about has so far not yet struck, in spite of trying out almost everything on the menu. Have not yet had a taste of iguana which everyone says is delicious. Must save something for next week.

WEE WOMEN

"What happened to the red pen? I'm figuring the month's budget."

Crutch for smokers

Jerusalem Post Reporter

TEL AVIV. — SMOKERS who need a "crutch" to help them stop smoking or to wean them gradually down to a few cigarettes a day, may soon be able to purchase a "fixed cycle time" cigarette case. The case, which was invented and patented by Mr. Giora Belkin, an engineer, consists of a clock built into the case. The clock can be set to open the case at fixed times, ranging from 30 minutes to two hours.

"But if you need an emergency smoke — it is possible to open the case by pressing a certain button on the side. But it is painful to press this button, it actually hurts you, so this also helps you to overcome that desire to smoke, except at fixed times."

Mr. Belkin, who is now looking for an investor to put his invention on the market, thinks that it will help many "nervous habit" smokers to cut down the number of cigarettes they smoke. If they reach into their pockets and find the case — and it is locked — they will never give in to this "impulse" smoking, Mr. Belkin says.

His researches showed that 68 per cent of the persons asked would buy the case "for themselves, or as a present for others."

On the other hand, there is also the possibility that most smokers who buy such a case will also buy two packs of cigarettes at the same time. They will put one in the case to show their friends: the other pack in another pocket so they can smoke when they want.

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GARDEN HINTS FOR NOVEMBER

By Delia Cohen

NOVEMBER is not really winter here, but it is the month to organize your winter work in the garden. So start making place for new planting.

Care of summer flowering bulbs

Most bulbs, corms and tubers should be dug and stored. Use a spanding fork to lift the bulbs from the ground. Inspect your bulbs for signs of disease. Keep only large healthy ones that are firm and free of spots.

Dahlias must be stored in clumps on a layer of peat in a cool place. Leave the soil attached on them, wash and separate them just before planting.

Separate your bulbs by species and varieties before storing.

Preparation of the soil for next planting

Spade deeply all the beds and especially the forgotten corners. Add good manure, so you will find the place ready for spring planting.

Planting of Roses

This is the right moment to plan planting new roses in your garden. Early orders are very appreciated by the plant nurseries. This will give your first choice and the exact varieties you wish. They need direct sunlight almost for half a day and must be planted not too near to trees and shrubs.

Pruning of climbing Roses

Prune climbing roses, cutting off close to the graft point the old canes that have produced flowers.

Lawn care

Care of the lawn does not end with cutting it periodically. The least that should be done in fall is to spread over it a layer of one or two centimetres of organic fertilizer.

The compost pile

In winter the garden is not at its best, so you have to take more care to keep it clean. Any plant material collected in the garden will be excellent for the compost pile. The purpose of composing plant refuse is to reduce it to a physical condition that can be easily handled when used.

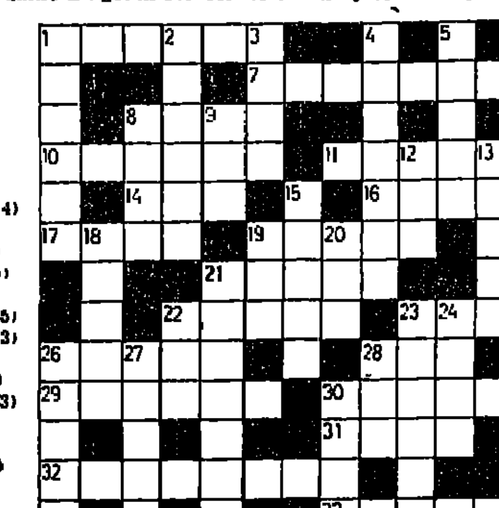
The usual practice for making a compost heap is to accummulate the organic material (leaves, lawns clippings, plant refuse) in some out-of-way corner of the garden, spreading the refuse in layers of 20/25 cm., sprinkling on some garden soil, and one cupful of a commercial fertilizer on each layer.

It is preferable to build the pile with a flat top which slants toward the centre to catch rainfall. It is quite likely that the compost will be ready for use by the next summer season.

Because the compost pile may harbour plant diseases and insects, avoid using anything that looks infested.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle



EASY PUZZLE

ACROSS

1 Twofold (6)
7 Humbug (3, 2, 3)
8 Summits (4)
10 Recruit (6)
11 Contend (6)
14 Soggy (3)
16 Inn (5)
17 Grit (4)
19 Choral work (5)
21 Pugilist (5)
22 Pigment (5)
23 Swindle (4)
26 Dock (5)
28 Stage drop (3)
29 Worshipped (6)
30 Obvious (6)
31 Way out (4)
32 Injure (8)
33 Dawdle (6)

DOWN

1 Wreckage (6)
2 Reserved (6)
3 Facility (4)
4 Stifle (7)
5 Deserve (5)
6 Slope (5)
8 Municipality (4)
9 Mine (3)
12 Decompose (3)
13 Viciousness (5)
15 Poisonous (5)
18 Looming up (5)
19 Shaggy locks (3)
20 Meal (3)
21 Advantage (7)
22 Name prefix (3)
23 Allowance (6)
24 Encourage (4)
25 Craftsman (6)
26 Trivial (5)
27 Ballads (5)
28 Accuse (3)
30 Skin (4)

Wednesday's Cryptic Solution

ACROSS.—1, Cloak. 6, Ditch. 9, Dam-aged. 10, Nav-V-y. 11, Botch. 12, Final. 13, Berries. 15, Mop. 17, U-nit. 18, Senior. 19, Sulks. 20, Shiver. 22, Lost. 24, Ted(ious). 25, Divorce. 26, Seven. 27, Ma-Gog. 28, Harry. 29, La-st out. 30, Idea-L. 31, Beady.

DOWN. — 2, Lea-den. 3, Advert. 4, (To-Kay). 5, Mavis. 6, De-bases. 7, Idol. 8, Cuckoo. 12, Femur. 13, Burst. 14, Rigid. 15, Minor. 16, Prate. 18, Skein. 19, Sene-gal. 21, He-Ra-ld. 22, L-oc-ate. 23, Score-D. 25, Delta (wing). 26, Sola. 28, Hub.

Wednesday's Easy Solution

ACROSS.—1, Fatal. 6, Aspen. 9, Finance. 10, Score. 11, Cease. 12, Tenor. 13, Aspired. 15, Sty. 17, Bead. 18, Snooze. 19, Sleet. 20, Unruly. 22, Afar. 24, Toy. 25, Contain. 26, Briar. 27, Minor. 28, Minim. 29, Removal. 30, Faced. 31, Plugs.

DOWN.—2, Accuse. 3, Afraid. 4, Lie. 5, Lamed. 6, Account. 7, Seer. 8, Ersatz. 12, Telly. 13, About. 14, Parry. 15, Sol-fa. 16, Yearn. 18, Sonor. 19, Slurred. 21, Notice. 22, At will. 23, Ailing. 25, Carol. 26, Bore. 28, Map.

CRYPTIC PUZZLE

ACROSS

1 Dear Sir or Madam! (6)
7 It may get a lucky break (8)
8 Produced by forced labour? (4)
10 Nowadays, they're mostly mono (8)
11 Woman with a big mouth? (6)
14 Fine day, in short? (3)
16 You may have big ones in mind (5)
17 In which cricketers practice catching? (4)
19 When thrown, it makes a girl duck (5)
21 No gentleman at first, though he may become an officer (5)
22 The usual crack about a sailor (5)
23 Just Cockney fun? (4)
26 Spread the seed we put in turf (5)
28 The atmosphere in a refugee camp? (3)
29 Shooting pain (6)
30 A trick that causes one to go west by degrees? (6)
31 Vessels for children? (4)
32 Are they bare without leaves? (3-5)
33 When white, they're wavy (6)

DOWN

1 Name a god after a vessel (6)
2 Heavenly way to get a letter rushed to America (6)
3 Females in sheep-skin coats (4)
4 He may sell you the inside dope (7)
5 Cries audibly for drink (5)
6 Runners, for instance, can be part of the answer (5)
8 Upright often at an angle (4)
9 Room damaged by Ted (3)
12 A party to fuss (3)
13 Place of limited fertility (5)
15 Too often a source of unlicensed pleasure (5)
18 Some room or joint (6)
19 Small party place (3)
20 Determined to have TV? (3)
21 They always have a hand out for a hand-out (7)
22 She's motherly towards those in her clutches (3)
23 German shipper? (6)
24 They are laid for a meal (4)
25 They're free and may be at rest (8)
26 People of some concern (6)
27 Grouse beaters? (5)
28 A near rebuttal (3)
30 Weekly job that used to be a bit hard (4)

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

TV TV TV TV TV

FRIDAY

3.30 Rhythmgame. 8.30 Good Evening—with Shoshana Damari (repeat). 8.50 Weekly Magazine (1st edition). 9.30 "Sad Bird" — full-length feature film with Robert Foxworth and Jack Alberston. 10.50 News. ARABIC: 6.30 News. 6.50 Full-length film. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 Physics 7. 10.00 Biology 10. 10.25 Citizenship 7. 11.00 Biology 10. 11.25 & 12.00 For and Against. 3.00 English 5 — Lesson 11. 3.14 Citizenship 7. 7.- 1.35 Technology 9. 4.00 English 8 — It's Fun — Isn't It? 4.18 Geometry 6. 4.39 English 5 — Lesson 7. 4.50 Chess for Beginners — Lesson 3. 5.04 No Bougeons Plus.

SATURDAY

6.00 Cartoons. 7.35 Hamavdil. 7.55 Weekly Magazine (2nd edition). 8.35 Ironside: Something for Nothing. 9.25 Mabat Sport. 10.00 News. ARABIC: 6.30 Song and Music. 7.00 News. 7.15 Forum.

SUNDAY

5.30 Sport for Youth. 5.55 The Magic Carousel. 7.30 Treasure Island: Billy Bones (part 1). 8.00 Mabat. 8.30 Documentary: Venice Be Damned. 9.20 Israeli Entertainment — tonight: with Yehoram Ga'on, the Parvarim, Bilha Moldoven and the Zadikov Girls Choir. 10.00 News. 10.05 Service Broadcast. ARABIC: 6.00 Sami and Sussu. 6.30 Damascus Gate. 7.00 News and the Weekly Magazine. INSTRUCTIONAL: 8.30 English 5 — Lesson 11. 9.05 English 9—The Hunt. 9.25 Science 8. 10.00 Algebra 9. 10.25 Science 6. 11.00 Geometry 9. 11.25 Arithmetic 5. 12.00 English 10—Waiting for Tom. 12.30 Arithmetic. 6. 4.00 English 6 — My Friend, the Magic Dancer. 4.21 This is my opinion. 5.10 Let's Learn English (U.S.I.S.) — Lesson 1, Part 5.

MONDAY

5.30 Dr. Doolittle (part 1.). 5.15 Series on children in various countries. 7.30 A documentary musical film on Manhattan youngsters. 8.00 Mabat. 8.30 Poetry reading: Haim Hazaz reads: 8.35 Moked. 9.20 The Saint: The Double Take. 10.10 News. ARABIC: 6.00 Sport. 6.30 Folklore. 6.57 Programme News. 7.00 News. INSTRUCTIONAL: 8.30 English 5 — Lesson 11. 9.10 English 6 — Alice's Cousin. 10.00 Biology 9. 10.25 Geometry 6. 11.00 Biology 9. 11.25 Arithmetic 7. 12.00 Biology 10. 12.30 Physics

TUESDAY

5.30 The Grizzly Bears (repeat). 7.30 Family Affair. 8.00 Mabat. 8.30 The Third Hour — The film: Citizen Kane. 11.30 News. ARABIC: 6.30 Special Ramadhan Programme. 7.00 News. INSTRUCTIONAL: 8.15 Citizenship 7. 9.05 English 9—The Hunt. 9.25 Science 8. 9.35 English 8 — Lesson 11. 10.25 English 6 — Alice's Cousin. 10.45 Kindergartens. 11.25 English 7 — Two Mr. Barretts. 12.00 English 10 — Waiting for Tom. 12.30 English 8 — The Dress. 1.35 Arithmetic 7. 2.20 For and Against.

WEDNESDAY

5.30 A Nature Series for Children. 7.30 Documentary: The Valiant Years (based on Sir Winston Churchill's Memoirs). 8.00 Mabat. 8.30 Merasha. 8.45 "Therese Desqueyroux" — full-length film. 10.00 News. ARABIC: 6.00 Our Neighbourhood Gang. 6.16 Israel Today. 6.35 Poetry Reading. 6.42 Projector. 6.57 Programme news. 7.00 News. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 English 7— Two Mr. Barretts. 9.35 English 5—Lesson 11. 10.00 Technology 9. 11.00 Biology 9. 11.25 English 8 — The Dress. 12.00 Technical Drawing 9. 1.35 Physics 7. 2.20 For and Against. 4.00 Kindergartens. 4.15 Film. 4.35 Arithmetic 7. 4.57 Chess for Beginners — Lesson 3. 5.11 Let's Learn English (U.S.I.S.)—Lesson 2, Part 1.

THURSDAY

5.30 Rhythm game. 5.50 The Week's News for Children. 7.30 Bewitched. 8.00 Mabat. 8.30 The Monthly Special: The Sephardic Orchard. 10.00 News. ARABIC: 6.00 Cartoons. 6.15 This is your problem. 7.00 News. INSTRUCTIONAL: 8.15 Arithmetic 6. 9.35 English 9 — The Hunt. 10.00 Technical Drawing 9. 10.45 Kindergartens. 11.25 Arithmetic 5. 12.30 Science 6. 1.35 No Bougeons Plus. 4.00 Geometry 9. 4.20 Technical Drawing 9. 4.41 English 10—Waiting for Tom. 5.00 No Bougeons Plus.

ON THE AIR

FIRST PROGRAMME
250, 340.5 and 231 M.

NEWS:—Today: 12.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 8.00, 9.00 10.00 and 12.00 a.m.: 1.00, 2.00, 5.00, 6.00, 7.00, 8.00 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457 and 123 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00 10.00, 11.00 and 12.00 p.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

11.13 a.m. Opening. 11.16 Programmes for Pupils. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.10 Mother and Child. 3.05 Shabbat songs. 3.20 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs." 5.06 Classical Requests Programme: J.C. Bach: Concerto for Bassoon in B-flat major (Soloist: George Zukerman); Cherubini: Symphony in D major (The NBC Symphony Orchestra conducted by Arturo Toscanini). 5.55 Announcements. 6.05 "What will be heard?" — a preview on next week's music programmes — produced by Shlomo Hed. 6.30 Literary Magazine. 7.07 "The Weekly Column." 8.10 Pages, Images and Songs for Shabbat. 8.30 Friday Evening Concert — (stereo) produced by Alexandra Melamed — Mozart: Serenade No. 7 in D major ("Haffner"), K. 250 (The Bavarian Radio Symphony Orchestra conducted by Rafael Kubelik); Schumann: Symphony No. 1 ("Spring"), op. 38 (The Vienna Philharmonic Orchestra conducted by George Solti). 10.05 Profile — Matti Meged's Story (repeat). 10.45 "Musical Miniatures." 11.05 "Repeat Broadcast" — "Anecdote" — Little Tales on Great Musicians — a programme produced by Ada Brodsky and Shlomo Hed. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: J.S. Bach: Concerto in C-major for three Cembali (Frank Pelleg, Christiane Jaccottet, and Liselotte Born, with the Jerusalem Orchestra conducted by Mendi Rodan); Debussy: "La Mer" Symphonic Picture (The Suisse Romande Orchestra conducted by Ernest Ansermet). 9.05 World of Science. 9.35 Musical Quiz by Avi Hanani. 10.05 The Weekly Diary. 10.52 Hebrew Songs. 11.03 "Curtain Up." 12.05 Public Trial. 1.05 Concert — Mussorgsky: Introduction to "Khovanshchina" (The New York Philharmonic Orchestra conducted by Leonard Bernstein); Tchaikowsky: Symphony No. 5 in E minor op. 64 (The Israel Philharmonic Orchestra conducted by Zubin Mehta). 2.10 Close Down.

5.08 p.m. "A Handful of Tunes" — Composers suggest... — Noam Sheriff. 5.55 Announcements. 6.05 "Anecdote"—Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.50 Bible Reading, Shmuel I, chaps. 7 & 8. 8.10 "Hamavdil." 8.40 Songs in Spanish. 9.00 "The Avantgarde of the Music" Pierre Schaeffer — Pioneer of Electronic Music. 10.05 Radiostory." 10.35 Recital—Daniel Adni—Piano—Chopin: Ballade No. 2, Debussy: "Images," Book II. 11.05 "Portrait in Sound"—Duke Ellington — a programme by Paul Landau. 12.05 CloseDown.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.40 Exercises. 6.20 Musical Clock 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light," 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.). 9.49 The *Small Ad. Corner.* 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — presented by Yossi Banai. 4.05 "Radioteens." 4.20 "Who's Afraid of Classical Music." 6.04 Miniatures from the Press. 6.07 old favourite songs (repeat). 6.59 Close Down. 9.05 "Shabbat Shalom" Story and Song. 10.01 "Musical." 11.05 "It's Close to My Heart." 12.05 Night Music. 1.05 Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.). 7.55 Today's Programmes. 8.07 Songs and melodies for everybody. 8.55 A. Alon's talk. 9.04 *Songs* (cont.). 10.05 "Classic and Light." 11.03 Yours for a While — with Tiki Dayan. 12.05 "Anything Handy." 1.05 Stage and Screen. 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 "Songs and Goals." 5.04 "The problem in Question." 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant. 6.25 Sport. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 The Foreign Hit parade and the New Song corner. 1.05 a.m. Close Down.

FOURTH PROGRAMME
443, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m., 3.00 and 8.45 p.m. *Arabic Programme:* 5.58-7.00 a.m.; 7.50-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(407, 292, 443 and 43 M.; 737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk—News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew; "Line and Story." 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew; "Line and Story." 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME
216, 235 and 335 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Viewpoint—with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcement for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. *5.00 News. 5.05 The Third Hebrew* Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition. 7.00 News. 7.05 "Dagesh"—ed. by Nathan Donevitz. 8.00 News. 8.05 "Roletta" — entertainment on the Wheels of Chance. 9.00 News 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Sami Molcho. 11.00 News. 11.05 Tonight with — "Bemazal Dagim." 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 With Tova Pardo. 12.00 News. 12.05 Trials in History: The Oppenheimer Trial. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

Tomorrow: 2.57 a.m. Opening. 3.00 News. 3.05 Songs and Tid-bits. 4.00 News. 4.05 Love me, *Love me not.* 5.00 News. 5.05 Portrait in Two: Gorki's & Shliapin's Friends 6.00 News. 6.05 An Hour with Avner Hiskiyahu. 6.45 Anyway. 7.00 News. 7.05 Friends Talk on Dr. Haim Weizmann. 8.00 News. 8.05 Questions on Halacha and Tradition. 9.00 News. 9.30 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling. 11.00 News 11.05 Direct Dialling (cont.). 12.00 News. 12.05 Close Down.

JERUSALEM CALLING
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

An unnecessary spectacular

BRIDGE
By George Levinrew

SHABI of Tel Aviv thought he had a unique opportunity in today's deal played in the recent Bravi Binyamini Tournament in Haifa. His play was spectacular, and it worked, even though it was not the best play mathematically.

Levy
North
♠ K 10 8 5
♡ —
♢ K Q 4 3
♣ A J 9 5 4

West
♠ 9
♡ A K Q J 6 4 2
♢ 9 8 6
♣ Q 10

East
♠ 7 6 2
♡ 10 7 3
♢ J 5 2
♣ K 8 7 3

Shabi
South
♠ A Q J 4 3
♡ 9 8 5
♢ A 10 7
♣ 6 3

The bidding:

North	East	South	West
1♣	P	1♠	2♡
4♠	P	5♢	P
5♡	P	6♠	All Pass

A ♡ was led and ruffed in dummy. Shabi was not satisfied with merely making the small slam. The scoring was Top-Bottom. There were on top 5♠ tricks, 3♡ ruffs, 3 sure diamonds, and the ♣ A. Was the 13th trick possible? There was one option for the over-trick, namely a fourth trick in diamonds. There were two ways to play for the extra trick. Either the J might drop in straight play of the suit, or declarer might finesse against the J. In any event the contract was safe.

To the second trick a ♢ was played to the 10, and a ♡ was then ruffed in dummy. A second ♢ was played to the Ace and another ♡ was ruffed. The ♠ K was overtaken by the Ace, trumps were pulled, and the losing ♣ discarded on the fourth ♢.

The finesse of the J, ostensibly a 50 per cent chance for the overtrick actually risked a very good contract, since an opponent with a singleton could ruff the second lead of the suit. The straight play had slightly better than a 50 per cent chance, for either the 3-3 split or for a singleton or a doubleton J.

NO CHESS

For technical reasons, Eliahu Shahaf's chess column does not appear this week.

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ADDING INJURY TO INSULT

THE Television Authority is planning to add injury to insult by demanding a further IL15 from their victims, despite the fact that most of us feel that the time has come to clip a substantial percentage off licence fees. Why we should pay more for steadily declining programmes it is hard to say.

Raising the licence fees reminds me of Shaul Almog's claim that the B.B.C. expert, who had such hard things to say about Television House, should not have compared our TV to what the B.B.C. produces, but to what we had here three years ago. If my memory is not playing tricks on me, we were certainly better off in these days as far as quality goes. We had some brave documentaries, some bright news coverage by Haim Yavin, brilliant entertainment directed by Ralph Inbar instead of the laborious efforts of today, even a better selection of films. As time has passed, the tendency towards conformism and clinging to the safe shallows of mediocrity — evidenced by the decision to appoint a News Inspector — has become stronger and stronger.

The light-hearted way in which the extra tax is sought conflicts with the hope expressed on "Moked" by the new Governor of the Bank of Israel, Mr. Moshe Zanbar, *that no new taxes will be considered.* Few Israelis take seriously any suggestion from on high that the Government does not intend to add to the burdens of the citizen; in fact, such a statement generally heralds some new impost, although this may be disguised. Juliet tells us that a rose by any other name will smell as sweet: conversely, a tax by any other name smells most foul. Thus, a few moments after Mr. Zanbar said that there should be no new levies imposed on the little man, he himself went on to claim proudly that he had urged the Government to introduce a credit squeeze, aimed at bringing about selective credit in favour of those who had securities to offer. Others will pay higher interest rates.

Ah, well, we live under a Socialist-inclined Government, and so must expect the rich to get richer and the poor poorer. The Middle East is a traditional haven for the moneylender.

Mr. Zanbar personally made an extremely good impression — he was modest, sensible, and reasonable, while he had all sorts of statistics at his fingertips. But it seemed to me that his interrogators missed asking him some bull questions. When he queried the statement of the Bureau of Statistics that prices had risen by 10 per cent, and said that 5 per cent was nearer the mark, he obviously should have been asked where his wife does her shopping, and how his family travels. Other wives are talking of 100 per cent rises over the last year, and of 30 per cent on bus fares.

Avraham Kushnir was admirably determined to make the Governor see the point of view of the little man, but he seemed to get too obsessed with the price of *humus.* This gave the impression that the rise in the price of *humus* was a freak, of importance only to those gourmets who cannot live without chick peas; the Governor's attitude implied that they should eat *t'hina.* It is not only *humus* that has climbed so high in the sky. The prices of everything, but everything, have soared like Apollo 14. I nearly said Apollo 20 — by now the prices are way beyond the Moon, somewhere near Mars.

There was one brave week after devaluation — seven whole days, I think it lasted — when it seemed that the authorities would hold the price line. Then Israelis, both sellers and buyers, disregarded it with their customary insouciance.

We all wish the new Governor the best of luck in his tough new job, but I must warn him that his statistics are showing.

* * *

IT was a dirty trick to show a repeat of a rather lugubrious poetry and song item from Friday night, on Sunday when "Mabat" went off the air because of the strike. We have come to think that one of our fringe benefits is to get a light film, like "Love American Style," whenever a strike forces this or that heavy local item off the air.

When schoolteachers go on strike, the kids are entitled to romp about on the beaches or the mountainside. If we are spared "Mabat" or "Moked," we should be allowed to eke out a holiday.

The note these days is falling heavily on two of the three props of television, education and instruction, rather than on the third, entertainment. I must admit that some of the educational items are improving. "Kla'im" was much less heavy-handed than usual, although I should mention that the noisy snippets of modern plays we get make me more determined than ever to stay at home and look at the telly, instead of subjecting myself to screams in the theatre, which may of course be Ya'akov Ben Herzl's aim in presenting these unattractive dramatic frenzies, since he is a TV man himself.

The interviews with artists Yohanan Simon and David Handler were also interesting, although of course presenting paintings without colour on the screen is most ineffective, rather like asking us to guess the height of Everest by traipsing around the foothills. It was noteworthy that both artists started their Israeli lives at kibbutzim.

Of the entertainments, the collection of Uri Zohar extracts was very good, with Shaike Ophir superb. His imitation of a Third Aliya veteran addressing a lunchtime meeting of workers was so wonderful that, although it was a repeat, it had at least one viewer rolling on the floor. Shaike is Israel's greatest gift in these hard times.

* * *

PARENTS have been getting it in the neck in a lot of films that I have seen lately, some on Israel, some on Jordan. "Love, American Style" concentrated on momma's shortcomings, with the best item the rich hypochondriac who responds positively at last to a potential daughter-in-law who is studying medicine. "A Girl's Best Friend," a more subtle English interpretation on the theme of a possessive man-hating mother, savaged the poor lady mercilessly. And then up came Dr. Kiley (Dr. Welby's assistant) on Jordan to lecture depraved parents for loving *each other too much.* Since Freud and Spock got going on parents, the poor creatures can't go right.

I take off my hat to Jordan TV, for resisting the temptation to stop all films throughout Ramadhan. Instead, it has moved from strength to strength. "The Persuaders," on Wednesdays at 10.15 p.m., is a riot, with Roger ("the Saint") Moore and Tony Curtis both great: Wednesday is a great night for Jerusalem addicts, as it has this rich item to follow the Israeli film and Jordan's "Peyton Place."

N.B. Please move "the Saint" back to Tuesday, Mr. Tadmor — Monday is reserved for Hawaii Five-O.

PACIFICATION

By Ephraim Kishon

OUR daughter Ranana is already past her second birthday, but she is still addicted to pacifiers. Our doctor says this is quite normal; all babies suck pacifiers in the transition period between breast feeding and the onset of the smoking habit. He says that the pacifier serves as a mother-substitute, though as a rule mothers are not made of pink plastic with a yellow rubber nipple in the middle. Anyway, this is a perfectly legitimate symptom and the only thing which keeps us awake at night is the fact that our Ranana is not fond of pacifiers as such, but loves only one by the name of Tsetsy.

Tsetsy, which rhymes with Betsy.

To the adult eye, Tsetsy is an ordinary pacifier, a mass product of the infant-oriented industry. But our ginger-haired offspring refuses point-blank to touch any other specimen.

"Tsetsy," she yells until loss of consciousness. "Tsetsy! Tsetsy!..."

Naturally, after the first "Tsetsy!" the entire family is already down on all fours and the feverish search continues in a doomsday mood. Finding Tsetsy is for us as meaningful as was the cry of "land!" in its time to Columbus, because after Tsetsy is found, Ranana calms down miraculously and quaffs on contentedly while we sprawl all around her, completely exhausted.

"It's a sign," our doctor says, "that the child feels herself deprived of parental love."

That's a lie, because we love her very much, at least as long as she does not yell. It all depends on Tsetsy. With Tsetsy about, all is smooth sailing; without Tsetsy it's a bad trip. If we go out for an evening, the wife gets the shivers whenever the telephone rings, since she is afraid that it is the babysitter announcing she can't find Tsetsy and Ranana is already purple in the face. In such emergencies, we hurry home at double-ticket speed over the bodies of traffic cops and find the half-crazed babysitter burrowing in the debris of armchairs and couches, looking for the fugitive Tsetsy...

"Goodness," the wife sighs from time to time, "should Tsetsy ever get lost for good..."

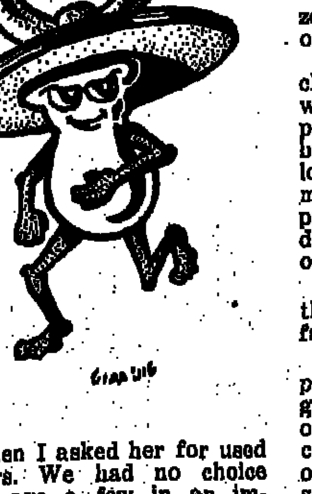
That is a contingency we bar from our thoughts like the idea of nuclear holocaust. And what is most maddening: how does Ranana know that Tsetsy is Tsetsy? One early afternoon I slunk out of the house with the holy pacifier and made straight for the pharmacy where we had purchased it. I asked for the same thing from the same saleslady, in the same colour, the same size, even the same year of manufacture, since I believed that just as in the case of wines there might be good and bad vintage years. The same *lady* gave me a perfect copy. I put it in the same pocket and went home the same way.

The step-pacifier arched through the air:

"This isn't Tsetsy!"

* * *

THE wife thinks it's the rot which makes the difference. And indeed, Tsetsy's rubber part has become — pardon the expression — somewhat green with use, which conceivably could add the bouquet. In connection with this, I won't forget for years what the pharmacist's face looked



like when I asked her for used pacifiers. We had no choice but to age a few in an improvised home laboratory and with that in mind we bought some hydrochloric acid and other chemicals, dipped a dozen test pacifiers in the mixture and kept them there until the rubber parts greened like Charles Reich's America, but *they stayed quite unsuckable.* Ranana immediately discovered our trickery and yelled her head off...

Tsetsy once disappeared without a trace from the special nail on which we take care to hang it every morning.

"Tsetsy!" the distracted mother screamed. "Somebody's stolen it!"

Our first suspicion fell on the milkman, who had come in this morning to ask how many bottles we'd need for the holidays. The little one rang him up in the middle of the night:

"Eliezer," she shouted into the receiver, "did you take the pacifier this morning?"

"No," Eliezer replied, "I don't take pacifiers."

"It was hanging on the nail and now it's gone..."

"I didn't see it," thus Eliezer. "So it will be 23 bottles on Wednesday..."

Clearly, he was trying to change the subject. The wife was thinking of alerting a telepathist and asking him to bring along his parapsychology and locate Tsetsy in the milkman's cowshed, when the precious object was suddenly discovered among the springs of an upturned couch...

"How did it ever get there," the wife raised her tortured face heavenwards. "How?"

We asked Stut, the *plumber, whether there was a* geiger counter, or something of the sort with which one could locate lost pacifiers. One of the neighbours, who for some reason had suffered a great deal from chronic sleeplessness, suggested we buy one of those bloodhounds trained to locate hashish. We also heard that our pilots are equipped with secret mini-transmitters which start broadcasting after ballout: "blip, blip!" But how could we attach a transmitter to Tsetsy?"

The most logical solution would have been to tie Tsetsy with chains to the child's cot. But our doctor disapproved:

"Ephraim," the wife notified me, "I can feel myself going out of my mind."

She woke up nights screaming because of her recurring nightmare in which a vampire flew in through the kitchen window, snatched Tsetsy, *and disappeared in the* darkness of the rain forest.

In the end we did discover Tsetsy's terrible secret.

It happened on that moonless night. At first everything went according to programme: at exactly seven o'clock the wife and my mother-in-law walked up to the steel safe we had bought a week ago, each of them inserted her key, opened the safe and took out Tsetsy. Then they put the pacifier in Ranana's mouth, as she was lying in her cot and closed the door. By then we had insured the pacifier for IL20,000, but that was not much good since no amount of money can replace a beloved pacifier...

I got up and peeked through the keyhole.

"Woman," I whispered. "Come here quickly!"

Framed by the keyhole we *discovered* Ranana's little figure quietly climbing down from the cot, then going over to the sofa and pushing Tsetsy into the upholstery. Then she crawled back to base and opened up with non-stop bawling. All of us breathed greatly relieved. So the child was quite sane, free of any complexes. She was not in love with her pacifier; she was simply and methodically torturing us within the framework of an improvised family circus.

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Z.O.A HOUSE

ISRAEL-ASIA Friendship Council
Monday, November 8, 8.30 p.m.

Indian Dance Recital

with visiting artists
LAKSHMI VISWANATHAN
Admission free.

תיאטרוני ישראל

התיאטרון העירוני חיפה — התיאטרון הקאמרי — תיאטרון הבימה

Haifa Municipal Theatre

THE DAYS ARE COMING (The old in the eyes of the young)
Haifa University — Sat., Nov. 6
Haifa — Sun., Nov. 7
Tel Aviv, Nahmani — Mon., Nov. 8
Haifa — Tues., Nov. 9; Wed., Nov. 10; Thurs., Nov. 11
THE SUICIDE (Comedy)
Haifa — Mon., Nov. 8
Two Performances in Tel Aviv, Ohel — Thurs., Nov. 11; Wed., Nov. 17
Ayelet Hashahar — Sun., Nov. 14
Cameri Theatre Performance MEDEA
Haifa — Sat., Nov. 6
Theatre Laboratory
LATE LOVE by Amos Oz
Direction: Daniel Gadron
Haifa, Alenim — Nov. 7

The Cameri Theatre

THE ANDERSONVILLE TRIAL by Saul Levitt
Direction: Hy Kalus
Tel Aviv, Sat., Nov. 6; Sun., Nov. 7
Jerusalem, Sat., Nov. 13
MEDEA
Haifa, Sat., Nov. 6
Ashkelon, Mon., Nov. 8
Tel Aviv, Wed., Nov. 10; Thurs., Nov. 11
WITHOUT TEARS
Tel Aviv, Mon., Nov. 8; Tues., Nov. 9
In cooperation with Tsavta
THE INDIAN WANTS TO GO TO THE BRONX
Tel Aviv, Tsavta, Sat., Nov. 6, 10.30
Jerusalem, Mon., Nov. 8
SHORTLY
THE ACCOUNT

Habimah

THE GYPSIES OF JAFFA
Tel Aviv, Large Hall
Sat., Nov. 6, 8.30
Sun., Nov. 7, 8.30
Thurs., Nov. 11, 8.30
Beersheba
Mon., Nov. 8
RELATIVELY SPEAKING
Tel Aviv, Small Hall
Sat., Nov. 6, 7.15, 9.30
Sun., Nov. 7, 8.30
Thurs., Nov. 11, 8.30
THEODORE
Tel Aviv, Small Hall
Mon., Nov. 8, 8.30
Tues., Nov. 9, 8.30
Wed., Nov. 10, 8.30
THE CHAIRS
Tel Aviv, Small Hall
Thurs, Nov. 18, 8.30
Sat., Nov. 20, 7.15, 9.30
CALIGULA
Tel Aviv, Large Hall
Tues., Nov. 16, 8.30

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Monday, Tuesday, Thursday, 3.30-4.30 p.m.	Working tables for children in Youth Wing
Tuesday, November 9, 7.45 p.m.	Gallery Talk — "Egyptian pottery and objects of the Early Bronze Period excavated in Israel." Mrs. Ruth Amiran.
Tuesday, 4.30 and 5.15 p.m.	Guided Visit at Matisse exhibition (free of charge).
Tuesday, November 9, 6 and 8.30 p.m.	Art Film Club — "The Visit" (U.S.A., 1963). Based on Friedrich Durrenmatt's play. With Ingrid Bergman, Anthony Quinn, Paolo Stoppa short films: "Le Haricot" (France). "Big City Blues" (Holland). Tickets at Museum box office and "Le'an Hasrev."
Wednesday, November 10, 8.30 p.m.	Art in Films — "Abstract Art after the Second World War." Introduction (Hebrew) by Dr. Ziva Maisels, Department of History of Art, Hebrew University. In cooperation with the Hebrew University.

Exhibitions
Paris and Palestine (Spertus Hall).
Henri Matisse: Prints and Drawings (Cohen Hall).
12 Lithographs by Carl Richards for 6 poems by Dylan Thomas (Library Hall).
130 Bronze Maquettes by Jacques Lipschitz (Billy Rose Pavilion).
Ivan Schwebel: Artist in Studio (Gruss Hall).
Athens — Its Golden Age (Youth Wing).
Special Exhibit
Human skull covered with mosaic.
Special Exhibit (Rockefeller)
Silver treasure of the 8th century B.C.E.

WHAT'S ON

— ALL WEEK IN JERUSALEM —

• Israel Museum: — Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

• Conducted Tours: —
HADASSAH TOURS
1) Morning Tour (except Saturdays and Holidays) of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Strauss Health Centre, 24 Rehov Strauss, IL8.40 or $3 per person (towards transportation and refreshments.
2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m., Kennedy Tourist and Information Centre. Medical Centre. No charge. Bus 19 and 27. For further information Tel. 86333, Jerusalem.
Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.
Hebrew University, Conducted tours in English weekdays at 9 and 11 a.m., starting from the lobby of the Administration Building and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus campus.
Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424.
• New Israel Films: — Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood. Romema. Tel. 25829, 7.30 a.m.-6.30 p.m.
"A Stone in David's Tower" — Sound and Light show in Jerusalem. Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff. Every evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate. 7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed., and Sat. evenings; 10 p.m. in French, on Sun. and Thurs. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.
Special Synagogue Tour, Egged Tours office, Central Bus Station, 2 p.m., Friday.
Traditional Synagogue Tour, United Tours office. King David Hotel Annex. 2 p.m.
Oneg Shabbat Weekly Portion. Community Singing (in English) Hechal Shlomo. 9 p.m. (admission free).

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech NEW EXHIBITIONS: Post-Cubism, Surrealism and Abstract Art (from the S. and T. Ulman collection. Weizmann Institute, Rehovot and from the Museum collections) — Zacks Hall. Impressionism, Expressionism, and Ecole de Paris (from the Museum Collections) — Jaglom Hall. OTHER EXHIBITIONS: Israeli painting and sculpture — Meyerhoff Hall: Art and Science from the Museum Collections — Holt Hall; Films on "Art and Science," at the Molly Kaufman lecture hall, 11 a.m. and 5 p.m. Visiting Hours: Sun., Mon., Wed., Thurs., 10-1, 4-8; Tues. 10-1, 4-10, Sat. 7-11 p.m. Free Guided Tours (English) at 11 a.m.
Helena Rubinstein Pavilion 6 Rehov Tarsat, New exhibition, Mordechai Levanon 1901-1968; hours: 10-1, 4-7; Fri., 10-1; Sat., 7-11 p.m.
Museum Ha'aretz: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum; (3) Ceramics Museum: (4) Museum of Ethography and Folklore: (5) Museum of Science and Technology: (6) Tel Qasile Excavation. Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.
26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed.
10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.
Conducted Tours: —
• Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 28, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m.—Tadmor, Sharon, Accadia. Validor. 10 a.m. — Sheraton, Hilton, Ramat Aviv, Samuel, Astor, Dan, Park, Deborah, Adiv: Ami Shalom, Basel. For further details, Tel. 416111, Public Relations Dept.
Bar-Ilan University: daily for free transportation please call public relations. Tel. 752103-4.
Hilton—Tel Aviv: H. Stern's duty-free jewellery. International guarantee, Government-approved.
ORT ISRAEL; for visits, please contact: ORT Tel Aviv, Tel. 762291/2; ORT Jerusalem, Tel. 233675; ORT Haifa, Tel. 84027; ORT Netanya, Tel. 23922.
National Religious Women's Organisation: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call — Tel Aviv, 444151, 788942; Jerusalem, 30620, 35283.
Moetzet Hapoalot — Pioneer Women: Daily tours, Sun. through Thurs. 9 a.m. from Va'ad Hapoel Bldg., 93 Rehov Arlosoroff, Tel Aviv. Reservations, Tel. 261111.
Mizrahi Women's Organisations of America and Canada, 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem, 23646, 521808, 27456 (answering service) Haifa, 61528; Beersheba, 3171.
Wizo Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-3 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.
Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249189; Jerusalem — 39840; Haifa — 63776; Netanya — 23564.

— HAIFA —

• Exhibitions: —
Artists House, 24 U.N.O. Ave. one-man show, G. Gonen, paintings from different periods. Open daily, 10 a.m.-1 p.m. 4-7 p.m. except Fri., Sat., 10-2.
Hadassah Club, Youth Aliya office, 209 Rehov Hameginim, Tel. 42461, 64876.
Goldman Art Gallery, 93 Sderot Hanassi, "50 Years of Creation." One-man show by Reuven Rubin, last week. Open daily 10-1, 4-7, 8-10; Sat., 8-9.30.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only: starting from the lobby of the Charles Clore International House.

SATURDAY
— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.
Melave Malka, 8.30 p.m. at Hechal Shlomo, 58 Rehov King George.
An Evening of Israel Folklore, come sing and dance along — at 9 p.m., at the I.C.C.Y. 12a Rehov Emek Refaim.

A Light, Sentimental and Satirical Evening

Between the Bars
Donald Swann

And a group of five singers
Direct from England

4 PERFORMANCES ONLY IN ISRAEL

JERUSALEM:	Khan Theatre Monday, November 8, 1971 Sunday, November 14, 1971
TEL AVIV:	Nachmani Hall, Rehov Nachmani Wednesday, November 10, 1971 Thursday, November 11, 1971 Performances at 8.30 p.m.

Tickets available at Cahana's Agency and other agencies in Jerusalem; Union, 118 Rehov Dizengoff, Kanaf, 88 Allenby Rd. in Tel Aviv.

MUSEUM HAARETZ TEL-AVIV

RAMAT AVIV
GLASS MUSEUM *
KADMAN NUMISMATIC MUSEUM **
CERAMIC MUSEUM ***
MUSEUM OF ETHNOGRAPHY AND FOLKLORE****
MUSEUM OF SCIENCE AND TECHNOLOGY*****
TEL QUASILE EXCAVATIONS
NECHUSTAN PAVILION — TIMNA EXCAVATIONS
LASKY PLANETARIUM
Daily presentation at 11.30 a.m., Tues., also at 7.15 p.m.
Closed on Saturdays and holidays
YAFO, 10 Rehov Mifratz Shlomo
MUSEUM OF ANTIQUITIES, TEL AVIV—YAFO******

visiting hours: Sun., Mon., Tues., Thurs.:	10 a.m.-8 p.m.
Wed.:	10 a.m.-8 p.m.
Fri.:	10 a.m.-1 p.m.
Saturday and holidays:	10 a.m.-2 p.m.

TEL AVIV
HISTORICAL MUSEUM, 27 Rehov Bialik
ALPHABET MUSEUM, 26 Rehov Bialik
Visiting hours: 9 a.m.-1 p.m.
Closed on Saturday and holidays

Temporary exhibitions:
* Paintings and sculptures in glass — works by Israeli artists, executed by Lenoy Ltd.
** Italian gold coins
*** Lydia Zabelski — ceramic sculpture
**** Synagogues and cemeteries in Poland
***** Dynamic models
****** Remnants of Samaritan communities around Tel Aviv-Yafo

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109 Rehov Hayarkon — Tel Aviv

Only 3 days left to the Magen David Adom Lottery
8888 valuable prizes

Only performance in Israel on Sunday, November ... 1971 at 8.30 p.m. at BET MIFAL HAPAIS Tel Aviv
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TIVON GROWTH CENTRE
מרכז צמיחה טבעון
Encounter and Sensory Awareness
Nov. 13 Michael Bernet: Introduction to Encounter (whole day) Hebrew
Nov. 19-20 Michael Bernet and Erica Knoller: Marathon Encounter Week-end (residential) Hebrew
Nov. 26-27 Jacqueline Kronberg: Week-end of Theatre Games (residential) Hebrew and English
Dec. 3-4 Michael Bernet and Rena Bernet: Marathon Encounter Week-end (residential) English
Full details of week-ends and on-going encounters, in English or Hebrew, from Tivon Growth Centre, 4 Rehov Hatishbi Haifa.

איש חסיד היה
ONLY FOOLS ARE SAD
IN ENGLISH!

1 Last Performance in Tel Aviv
This evening,

Last Performance under the patronage of the Prime Minister Mrs. GOLDA MEIR
9.11, Jerusalem, Beit Hamat 8.30
All proceeds are for the benefit of scholarships for underprivileged youth. Price: IL50 a ticket.
Tickets available at Cahana's Agency, Jerusalem.

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Ministry of Education and Culture Information Centre — Jerusalem Municipality Dept. of Culture Religious Culture Division

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Department of Education
UNION OF RABBIS FROM WESTERN COUNTRIES
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ONEG SHABBAT EVENING
(in English)

Today, Friday, November 5, 1971, at 8.30 p.m. at HECHAL SHLOMO, Jerusalem

Rabbi Zalman Plitnick — "Sacrifice and Reward"
Mr. Simcha Genossar — "American Jewry and Aliya"

Zemirot Shabbat conducted by
Cantor ARYE GOLDBERG

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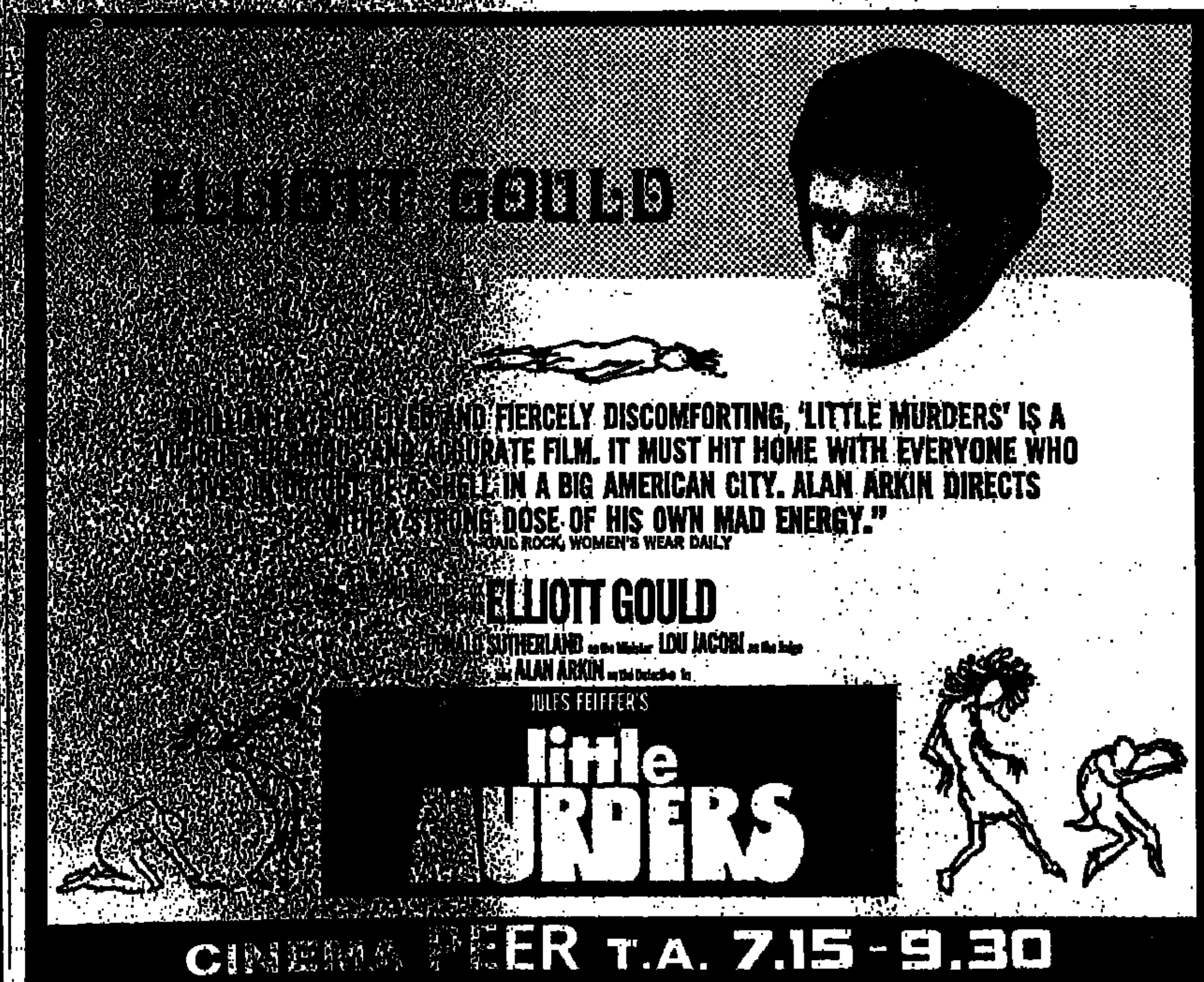
SEE A PLAY IN HEBREW AND ALL YOU HAVE TO UNDERSTAND IS ENGLISH
SIMULTANEOUS TRANSLATION OF PLAYS
BY SPECIALLY TRAINED ACTORS
SPEAKING TO YOU THROUGH A POCKET SIZE PERSONAL ELECTRONIC DEVICE
THE CAMERI THEATRE
MEDEA
Thursday, November 11, 8.30 Tuesday, November 23, 8.30
Tickets at hotels and the theatre box office
Earphone Rental desk in the foyer of the theatre on the evening of performance.

FIFTY FIFTY
The Israeli film in colour
Mograbi: 4.30, 7.15, 9.30

MOADON HAOLEH
Club for New Residents and Tourists
109 Rehov Hayarkon, Tel Aviv
Tel. 236102 — 244783

cordially invites members and friends to a ... Social of the Singletons (over 35), on Tuesday, November 9 at 8.30 p.m. at the Moadon.
(We meet every 2nd and 4th Tuesday of the month.
The next Social will be held on Tuesday, November ... 8.30 p.m.).
Please consider this your personal invitation.



"A STONE IN DAVID'S TOWER" Sound and Light Show in Jerusalem

Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff.
Every evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate.
7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed. and Sat. evenings; 10 p.m. in French on Sun. and Thurs. evenings only.
Tickets: Jerusalem agencies and Citadel evening box office.
Please come dressed warmly. In case of rain the performance will be cancelled for that evening.

Tel Aviv Cinemas

Commencing Saturday, November 6, at 7.00 p.m. & 9.00 p.m.
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SEVEN TIMES A DAY
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The pearl of the Orient... centre of free love and narcotics
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MICHAEL CAINE

"GET CARTER"
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TELLY SAVALAS
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MAX ET LES FERRAILLEURS
Directed by Claude Sautet

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BLIND TERROR
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HALF and HALF
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OLIVER REED / CANDICE BERGEN
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4.00 — 7.00 — 9.00

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RIO BRAVO
4.00 — 7.00 — 9.00

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Starting Saturday, Nov. 6
THE SUPERMAN
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GEORGE C. SCOTT (Oscar '71)
SUZANNAH YORK
starring in Charlotte Bronte's great classic
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DYAN CANNON
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ELKE SOMMER
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MIA FARROW
John and Mary
7.00 — 9.15

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8th week
Death in Venice
10.15 — 1 — 4 — 7.15 — 9.30

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In the most sparkling film
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in the sparkling sex-comedy
THE STATUE
Adults only
4.30 — 7.15 — 9.30

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4.30—7.15—9.30
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MAC'ABE & MRS. MILLER
Adults only

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MANY WARS AGO
Technicolor
5 — 7.30 — 9.30

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The "Rolling Stones", have arrived in Tel Aviv in the film
Gimme Shelter
Fri., 2, Sat., 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30

ZAFON Tel. 445035
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PHILIPPE NOIRET
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"SWEET CONFESSION"
Directed by Eduard Molinaro
M.G.M. in Eastmancolor

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ANNIE GIRARDOT
"LES NOVICES"
Adults only
Continuous from 9.30 a.m. — 5.30 — 7.30 — 9.30

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SHALOM Tel. 917430
Sat., 7.15, 9.15
All week, 3.30, 7.00, 9.15
THE POLICEMAN GETS MARRIED
LOUIS DE FUNES

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Commencing Saturday, November 6, at 7.00 p.m. & 9.00 p.m.
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Aircooling
A film full of tense moments
FRANK SINATRA and TREVOR HOWARD
in
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ARMON Tel. 64848
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Hall ventilated
Milos Forman's
TAKING OFF
Starring
BUCK HENRY
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For adults only

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Airconditioned
After its great success, 6th week at Esther Cinema, Tel Aviv
VIOLENT CITY
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TELLY SAVALAS
Technicolor

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FEDERICO FELLINI'S *masterpiece*
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For adults only
In Technicolor
Perfs. Sat., Tues., and Thurs. at 6.45, 9.00

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in a passionate and unusual love story
HOW, WHERE, AND WITH WHOM
For adults only, in colour

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Airconditioned
RICHARD CHAMBERLAIN and GLENDA JACKSON
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After its success in Tel Aviv
THE BIRD WITH THE CRYSTAL PLUMAGE
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TONY MOSANTE
SUZY KENDALL
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A most interesting film starring
NADIA TILLER and GERT PROEBE
in
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in amusing film
MAKING IT
For adults only
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ORION Tel. 523939
John Garko in a suspense filled western
A PRESENT FROM SANTANA
In colour
six nonstop perfs.
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DIARY OF A MAD HOUSEWIFE
based on Sue Kaufman's best seller
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RICHARD BENJAMIN
CARRIE SNODGRASS
FRANK LANGELLA
In colour, for adults only

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Aircooling
Satire of American intellectuals' way of life
DOCTORS' WIVES
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DYAN CANNON
RICHARD CRENNA
For adults only
In colour

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The Greatest Comedy Hit
START THE REVOLUTION WITHOUT ME
starring
DONALD SUTHERLAND
(M.A.S.H.)
in Technicolor

SHAVIT Tel. 85345
The Great Success
THE OUT OF TOWNERS
starring
JACK LEMON and SANDY DENNIS
in colour
perfs. at 6.45, 9.00

Ramat Gan Cinemas

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CLINT EASTWOOD
GERALDINE PAGE
ELISABETH HARTMAN
THE BEGUILED
Adults only
Matinee at 4 p.m.
Color — Western
JOE

HADAR Tel. 723822
3rd week
Mourir d'Aimer
ANNIE GIRARDOT
BRUNO PRADAL
Based on a true love affair between teacher and pupil

OASIS
ANTONY QUINN
ANN MARGARET
R.P.M.
In colour, at 7.15 — 9.30
Matinees at 4 p.m.
BULLWHIPED

ORDEA Tel. 721720
7.15—9.30
4th and last week
Milo's Forman's
1971 Cannes Festival Winner
TAKING OFF
Colour
Matinee at 4 p.m.
HASAMBA
3rd week

RAMA Tel. 721912
7.15 — 9.30
WALTER MATTHEW
ELAINE MAY
"A NEW LEAF"
Technicolor

RAMAT GAN Tel. 724504
7.15, 9.30
Second and last week
In everyone's life there's a
SUMMER OF '42
JENNIFER O'NEILL
GARY GRIMES
JERRY HOUSER
OLIVER CONANT
Technicolor — Adults only

The POSTER

Theatre

THE ANDERSONVILLE TRIAL (Cameri). — A very timely play about prisoners' camp during the Civil War in America, dealing with the problem of a soldier's personal responsibility for orders he receives. TEL AVIV (Cameri) Sat., Sun., 8.30.

PLAY STRINDBERG (Cameri). — Strindberg's cruel, uncompromising drama of husband and wife united by a bond of hatred was turned by Duerrenmatt into good entertainment. Show is amusing, with Edna Fliedel and Yossi Yadin delivering virtuoso performances under Leonard Schach's impeccable direction. TEL AVIV (Cameri) Mon., Tues. 8.30.

MEDEA. — BEERSHEBA (Keren) TEL AVIV (Cameri) Mon., Tues., Wed., 8.30. HAIFA (Municipal Theatre), Sat., 8.30. ASHKELON (Rachel) Mon. 8.30. TEL AVIV (Cameri) Wed., Thurs., 8.30.

THE SUICIDE (Haifa). — A satirical play written in Russia in the early 'twenties brought up to date to poke fun at the Russia of the Brezhnev-Kosygin era. Adaptation not so successful, but farce remains entertaining, and Yakov Bodo as the simple man who wants nothing but a job and all the sausage he can eat, is excellent in a part cut to his (small) measure. TEL AVIV (Ohel) Thurs., 8.30.

COLOMBE. — YAVNE (Sun., 8.30. OR YEHUDA (Mon., 8.30.

RELATIVELY SPEAKING (Habimah). — A silly comedy by Britain's Alan Ayckburn, directed by his countryman, Tony Jones. The direction and acting do not improve on the situation comedy with its mechanical far-fetched humour. TEL AVIV (Habimah) Sat., 7.15, 9.30. TEL AVIV (Habimah) Sun., Thurs. 8.30.

THE GYPSIES OF JAFFA (Habimah). — *Nissim Aloni's latest has moments of* great visual beauty in his familiar style of a master showman, as well as fascinating characters, but the play does not add up. A violin-and-saxophone player named Max Hydes, and veteran actor *Raphael Klachkin steal the show.* TEL AVIV (Habimah) Sat., 7.15. TEL AVIV (Habimah) Sun., Thurs., 8.30. BEERSHEBA. Mon., 8.30.

THE COMING DAYS. — HAIFA (Universita) Sat., 9.30. HAIFA (M.T.) Sun., 8.15. TEL AVIV (Nachmani) Mon., 8.30. HAIFA (M.T.) Tues., Wed., Thurs. THEODOR (Habimah) — TEL AVIV (Habimah) Mon., Tues., Wed., 8.30.

LATE LOVE (Haifa M.T.) — HAIFA (Beit Rothschild) Wed., 8.30.

ONLY FOOLS ARE SAD — NAHARIYA (Mon) Fri., 6.00, 9.00. TEL AVIV (Nahmani) Sat., 9.00. HAIFA (Shavit) Mon., 8.30, 9.00. JERUSALEM (Beit Ha'am). *Tues., 6.00,* 8.30.

SCHILLER THEATRE OF BERLIN — Opens Israel tour with "Emilia Galotti" by Gotthold Ephraim Lessing, directed by Ernst Schroder with sets and costumes by *Sibylle Ulsamer* — TEL AVIV — Mon., Tues., Wed., (Habimah) 8.30; Tues. Mat. at 4.30. JERUSALEM Thurs. at (Binyenei Ha'ooma) 8.30.

Musicals

THE SIGN OF PISCES (Godik). — GIVATAYIM (Hadar) Fri., 9.00. HAIFA (Shavit) Sat., 7.00, 9.00.

MY MOTHER THE GENERAL (The Young Theatre). The current Israeli "hit," mostly current belly-laughs.

TEL AVIV (Beit Hahayal) Mon., 7.15, 9.30. REHOVOT (Beit Ha'am) Tues., 7.00, 8.30. TEL AVIV (Ohel Shem) Wed., 8.30. JERUSALEM Thurs., 6.30 8.30.

HAVA ALBERSTEIN (Bimot).—HAIFA (Shavit) Fri., 9.00. NAHARIYA (Hod) Sun., 6.00, 9.00. SDEROT (Chen) Mon., 8.30, 8.30. TEL AVIV (Beit Hamoreh), 8.30 Tues.

MAHBEROT HAHESHEK — NAVE SHA'ANAN (Amami) Fri. 6.30, 9.00. TEL AVIV (Beit Hamoreh) Sat., 8.30. TEL AVIV (Ohel) Mon., 8.30 JERUSALEM (Mitchel) Tues., 6.00, 8.30. TIBERIAS (Chen) Wed., 5.30, 8.30. DIMONA (Eilat) Thurs. 5.00, 8.30.

JUMBO (Popular Theatre).—Song, dance and comedy, all formerly shown in army entertainment troupes — young, fresh and enjoyable. KIRYAT SHALOM (Savyon *Fri. 9.00. TEL AVIV (Dekel)* Sat., 7.00. KINNERET (Beit Ben Zion) Sun., 7.00, 9.30. Mon. 9.30. NAZARETH (Nurit) 7.00, 9.00, Wed. PETAH TIKVA (Heichal) 8.30. Thurs. 8.30.

YEHORAM GAON (Popular Theatre). — HAIFA (Amphitheatre) Fri., 9.00 TEL AVIV (Dekel) Sat., 9.45. TEL AVIV (Dekel) Sun., 8.30. YIFAT Mon., 9.00. GIVAT OLGA (Gil) Tues., 8.30. TEL AVIV (Dekel) Wed., 8.30. HOLON (Rena) *Thurs.,* 9.00.

TWELFTH NIGHT (Young Peoples Theatre) — GIVATAYIM (Sharon) Fri., 9.30. RAMAT HASHARON (David) Sun., 10.15, 11.30. MERHAVIM (Merhavim) Mon., 8.15, 10.30. KFAR SABA (Amal) Tues., 9.30, 11.00. ASHKELON (Rachel) Wed. 10.15, 12.00. AFULA (Keiron) Thurs., 8.30, 11.00.

WINNIE THE POOH (Young Peoples Theatre)—HOLON (Armon), Fri., 8.45, 10.00. LOD (Orly) Mon., 8.30, 9.45, 11.30 EMEK HAYARDEN (Kibbutz Masada) Tues., 8.15, 11.00. GADERA (Beit Rahel) Wed., 8.30, 10.00. REHOVOT (Beit Ha'am) Thurs., 8.00, 9.30, 11.30.

UNDER MILKWOOD (Kibbutz Theatre) — NATIV HALAMED-HEY, Fri. MA'ABAROT, Sat.

Forums and Talks

THE CHAGALL WINDOWS — Narration and slides Lea Schimmel and members of the Senior Group, AACI. Monday at 4 p.m. Moadon Haoleh, 9 Alkalai St., Jerusalem Publice welcome.

Indian dancer Lakshmi Viswanathan is scheduled to give two performances this week under the auspices of the Israel-Asia Friendship League. She'll be in Tel Aviv on Monday, at Z.O.A. House, and in Jerusalem, at the I.O.O.Y., on Wednesday.

Music

Jerusalem

All events start at 8.30 p.m. unless stated otherwise.

ISRAEL PHILHARMONIC ORCHESTRA —Eliyahu Inbal conducting; Gina Bachauer, piano—Seter: "Fantasia"; Beethoven: Piano Concerto No. 4; Moussorgsky: Pictures at an Exhibition — Series 1: Sunday.

MUSIC AT THE UNIVERSITY—Siegfried Palm, cello, Bloch: Suite No. 2; Hindemith: Sonata (1923); Zimmermann: Sonata (1960)—for students and lecturers, at the Wise Auditorium: Monday, at 1.15 p.m.

MUSIC AT EIN KAREM — Uri Shoham, flute; David Chen, violin; Hanoch Greenfeld, piano — Handel: Trio Sonatas; Schubert: Flute Variations on "Ihr Bluemlein alle"; Moment musical; Impromptu; Rondeau Brilliant, op. 70. for violin and piano — at the Targ Music Centre, Ein Karem: Monday. Tickets at Baruch, Harlap 12 (Tel. 33707, 1-3). Special bus from King David Hotel at 7.45 p.m. from Kings Hotel at 8 p.m., from Mount Herzl at 8.10 p.m.: return transport assured.

ISRAEL BROADCASTING SYMPHONY ORCHESTRA—Pierre Michel Le Conte, guest conductor from Paris; Siegfried Palm, cello, from Germany — Poulenc: Sinfonietta; Hindemith: Chamber Music No. 2, for Cello and Orchestra; Boccherini: Cello Concerto; Saguet: "Les Forains" — Ballet — at the YMCA Auditorium: Tuesday.

Tel Aviv

I.P.O. — Eliyahu Inbal, conductor; Gina Bachauer, piano — Special Concert — Bach: Concerto in F minor; Zimmermann: "Photoptosis"; Brahms: Symphony No. 4 — at the Mann Auditorium: Saturday.

I.P.O. — Eliyahu Inbal conducting; Gina Bachauer, piano — Subscription Concert No. 2, Series "3": Monday; *Series "4": Tuesday; Series "5": Wed*nesday — programme as for Jerusalem. Series "6": Thursday — instead of the Beethoven Concerto — Mozart: Concerto K. 491, in C minor.

ISRAEL BACH SOCIETY — Organ works, concerts for viola by Telemann, Chr. Bach, works by Frescobaldi, J.S. Bach, with Eli Freud, Shimon Goren, at Immanuel Church: Saturday, at 8.30 p.m.

Eliahu Inbal, guest conductor with I.P.O.

ALLOYS KONTARSKY—Solo piano recital — Stockhausen, 11 piano pieces — at the new Tel Aviv Museum. Tuesday.

Dvir

ISRAEL CHAMBER ENSEMBLE—Yoav Talmi conducting: Yitzhak Reuven, violin; Smadar Shazar, oboe — Handel, Bach, Britten, Mozart — Tonight.

Yahud

ISRAEL CHAMBER ENSEMBLE—Yoav Talmi conducting; Yitzhak Reuven, violin; Smadar Shazar, oboe — Bach, Copland, Avni, Haydn — Subscription Concert No. 2: Saturday.

Givat Haviva

ISRAEL CHAMBER ENSEMBLE—Yoav Talmi conducting; Michael Laird, trumpet — Telemann, Berg, Haydn, Avni, Mozart — Subscription Concert No. 2: Thursday.

Opera

The Israel National Opera presents: Donizetti: "L'elisir d'amore," with Baumwel, Bergel, Avella, Karta, Herdan, Olick, Zuler; conductor: Franklin Choset (Saturday); Double Bill: "Cavalleria Rusticana" and "Pagliacci," with Davrat, Dobell, Nardelli, Bergel, Avella, Saltzman, Bachar, Kahane; conductor: Alexander Tarski (Monday — in Jerusalem); Joh. Strauss: "The Gypsy Baron," conductor: Laszlo Rooth (Tuesday); Puccini: "Madama Butterfly" (Saturday in Haifa.)

At the Cinema

Jerusalem

THE BABY MAKER — Story concerns a young girl who agrees to bear a baby for a childless couple against a fat fee and because she enjoys being pregnant. The wife longs for a child — of which her husband should be the father — and subdues her natural jealousy *on the understanding* that once the child is born the girl fades completely from the picture. The story is pretty preposterous, but the film is rather enjoyable due to the healthy glow and natural charm of Barbara Hershey as the girl.

JANE EYRE — Delbert Mann's film of Charlotte Bronte's famous novel, *written* in the middle of the nineteenth century, lacks the tempestuous emotion of the original. The result is a pleasant but somewhat tame picture. Good performances come from George C. Scott ("Patton") as Mr. Rochester, wealthy *but unhappy* landowner, and from Susannah York as Jane Eyre, the plain little governess who captures his heart. Cast includes Rachel Kempson as Mrs. Fairfax, the housekeeper; Nyree Dawn Porter as the beautiful Blanche Ingram, *who sees* in Rochester a possible husband; Jean Marsh as the demented Mrs. Rochester; and Ian Bannen as the Rev. St. John Rivers, a suitor to Jane.

Tel Aviv

THE VILLAIN — Crime and punishment story with Richard Burton playing the villain, a sadistic homosexual, one *of the bosses of* the London underworld and with Nigel Davenport as a police inspector who knows how to bide his time. Plenty of violence but also some intelligent dialogue; the big scenes are very well handled. Well acted by a cast that includes veteran stage actress Cathleen Nesbitt as the villain's much loved old mum. Efficiently directed by Michael Tuchner.

THE STATUE—Comedy featuring same type of broad humour as "Percy" with the one permanent joke endlessly elaborated. David Niven plays Professor Bolt, inventor of a universal language; Virna Lisi plays his sculptress-wife whose nude statue of her husband causes all the bother. Niven's customary casual charm has deserted him here, not surprising in the circumstances. Directed by Rod Amateau.

SWEET CONFESSION — French police methods again come under fire with Philippe Noiret as a deceptively mild police inspector and Roger Hanin as his simple-minded, brutish assistant. Marc Porel is the young delinquent who prefers stealing to working and is hounded into making a confession of robbery with violence and through his suffering achieves moral standing, while Catherine Cellier plays his love who fights to defend him. Unrelieved gloom but very well acted. Based on the play "Les Aveux les plus doux" by Georges Arnaud and directed by Edouard Molinaro.

MAC'ABE AND MRS. MILLER — Scene is a frontier town at the turn of the century with a much bewhiskered Warren Beatty as the town boss and an unglamorous Julie Christie as the madam who induces him to finance a high-class brothel and gains his affections at the same time. Naturally there is a certain amount of shooting and some attempts at humour. Mediocre fare with neither of the principals at their best. Directed by Robert Altman.

JOE — Yet another film dealing with the problems of youth and drug addiction and the generation gap. The story is cliché-ridden and most of the characters are familiar, stock figures. But the personality of Joe, a coarse-grained individual with the seeds of violence in him and a particular loathing for all *hippies*, is sharply and convincingly delineated and is wonderfully well portrayed by Pat Boyle, whose outstanding performance alone makes the film worth seeing. Directed by John G. Avildsen from the screenplay by Norman Wexler. With Dennis Patrick, Susan Sarandon, Audrey Claire and Kaye Callan.

THE BEGUILED — The period is that of the American Civil War and the beguiled is a mild description of the inmates of a Southern "Seminary for Young Ladies" who are thrown into a state of near erotic frenzy by the presence in their midst of a wounded Yankee corporal, a handsome young man (Clint Eastwood). It is a theme that needs a Bergman or a Bunuel to handle it, and director Donald Siegel, treating it in a women's magazine manner, has turned out a preposterous picture although Geraldine Page (Miss Martha) and Elizabeth Hartmann (Edwina) give competent performances.

Haifa

THE BIRD WITH THE CRYSTAL PLUMAGE — Thriller with one murder after another, the perpetrator being the last person one would suspect. Tony Musante plays the young man who sees the first murderous attempt and thenceforward finds himself involved, taking a great many silly chances of being bumped off himself. Still, logic has no part in this picture of which the treatment is heavy handed but the action fast. French-Italian production dubbed into English.

TAKING OFF. — Czech director Milos Forman ("Loves of a Blonde," "The Firemen's Ball") takes his first look at the U.S.A. and comes up with a film that is full of hilariously funny moments but also of spleen. The basic theme is the flight of youngsters from home and the reaction of the parents, most of whom are united in a "Society for the Parents of Fugitive Children." Forman apparently thinks as little of the parents as he does of the youngsters. Excellent performances from Buck Henry and Lynn Carlin as Mr. and Mrs. Larry Tyne.

Idyllic Himalayan scene from "Les Chemins de Katmandou," starring Pascale Audret, Jane Birkin, Serge Gainsbourg, Arlene Dahl, Renaud Verley and Elsa Martinelli, opening at the Ohen Cinema, Tel Aviv, tomorrow night.

Dance

BAT-DOR — TEL AVIV (Bat-Dor Theatre) Sat., Sun., Mon., Tues., Wed., 8.30.

Folk, Jazz, Pop

JUDY COLLINS — One of America's top folk singers, in Israel for a four-concert tour. JERUSALEM: Saturday; TEL AVIV: Sunday; EIN GEV: Monday; YAGUR: Wednesday.

THE DUDAIM — Israel duo of Benny Amdursky and Yisrael Gurion. Also dancing. Part of 'Music on Campus' series. Beit Sprinzak, student dormitories, Hebrew University Givat Ram campus. 10 p.m. today.

JAZZ FESTIVAL — Part of 'Music on Campus' series. Eight artists, the Jazz Workshop and Cold Sweat. Tuesday, 8.45 p.m., Wise Auditorium, Hebrew University.

RADIO FOR MUSIC LOVERS

TODAY: 5.05 p.m.: J. C. Bach: Bassoon Concerto; Cherubini: Symphony in D (*Toscanini*). 8.30 p.m.: Mozart: "Haffner" Serenade; Schumann: Symphony No. 1 (Solti).

SATURDAY: 08.15: Bach: Concerto for 3 Harpsichords; Debussy: "La Mer" (Ansermet). 1.05 p.m.: Moussorgsky: "Khovantchina" (Bernstein); Tschaikowsky: Symphony No. 5 (Mehta). 5.05 p.m.: Composers suggest... Noam Sheriff. 10.35 p.m.: Daniel Adni plays Chopin: Ballade No. 2; Debussy: "Images," Book II. 11.05 p.m.: Duke Ellington—Portrait in Sound.

SUNDAY: 3.05 p.m.: Folklore from Argentina. 4.04 p.m.: Beethoven: Violin Sonata No. 7. 5.05 p.m.: Lully: "Te Deum." 8.45 p.m.: IPO-Mehta; Bach-Stravinsky: Variations on "Vom Himmel hoch"; Dvorak: Violin Concerto (Perlman); Debussy: "Iberia." 11.05 p.m.: Mendelssohn: "Hebrides" —Overture; Copland: Piano Concerto; Respighi: "The Birds"; Dukas: "L'apprenti sorcier."

MONDAY: Goldmark: "Rustic Wedding" (Bernstein-N.Y. Philharmonic). 5.05 p.m.: Schubert: "Rosamunde" Overture; Chausson: Poeme (Menuhin); *Brahms: Haydn-Variations.* 9.40 p.m.: Songs by Mendelssohn, Brahms (Gila, Yaron).

TUESDAY: 5.05 p.m.: Symphony Concerto from YMCA (see "Poster"). 11.05 p.m.: Schumann: String Quartet, op. 41, 1 (*Juilliard*); Shostakovich: Piano Trio.

WEDNESDAY: 3.05 p.m.: Aurele Nicolet, flute — Mozart: Concerto, K. 313; Telemann: Scherzo; Trietto; C.P.E. Bach: Trio. 4.04 p.m.: Debussy: "Chansons de Bilitis." 5.05 p.m.: Gerald Robbins, piano — Scarlatti: 2 Sonatas; Schubert: Sonata in B-flat; Debussy: Pieces; Prokofiev: Toccata. 10.05 p.m.: Handel: "Deborah"—complete opera.

THURSDAY: 3.05 p.m. Haydn: Piano Sonata in F; Bartok: String Quartet No. 4 (Fine Arts). 5.05 p.m.: Ben-Haim: "From Israel"; Lalo: Symphonie Espagnole. 8.45 p.m.: Schubert —*Psalm 92; Variations for Four-Hands Piano*; Goethe Lieder; Serenade for Contralto. 11.05 p.m. Guitar in the Baroque.